Pass It On! The Journal of The Children's Music Network

Issue #80 | Fall 2015

Culture, Community, Connection

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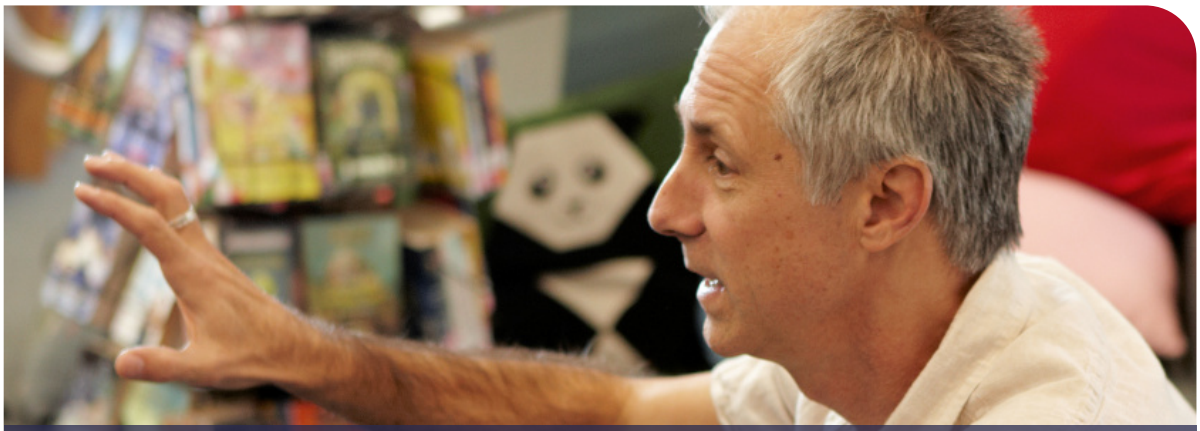

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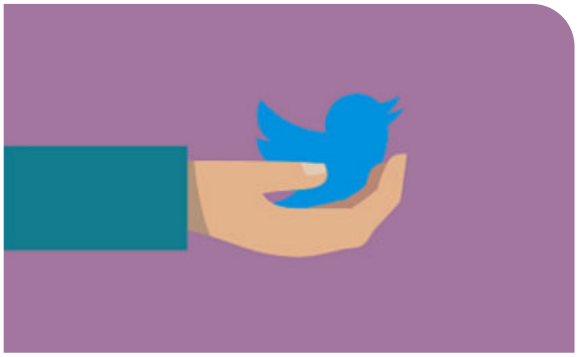

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A Conversation With Stuart Stotts

by Carole Stephens

Stuart Stotts comes with a long list of titles: songwriter, musician, singer, storyteller, author, teaching artist, educational trainer, and historian. That's what has made getting to know him so intriguing over the past twenty years! Yes, there were still surprises as we talked, for example: "in third grade, when I lived in Chicago, my parents got a guitar at a pawn shop and I took lessons. We had this little paperback book that had folk songs in it—put out by a cigarette company! It was the kind of time that people sat around singing folk songs together." So began the many musical adventures of CMN's 2015 Keynote presenter.

There was a year abroad in England where Stuart played church Easter breakfasts ("Mary Don't You Weep") and wrote lyrics to The Who's songs, "typical teenage angst about how the rest of the world sucked." A post-college winter solo hibernation on his parent's "little piece of land" in Wisconsin was where writing folk songs really began.

What happened once you found your songwriting voice?

I moved into Madison after that. I was very politically involved, and I wanted to play at rallies and meetings to inspire people and move them forward. I wrote "World Citizen" then. Then in 1986 friends said to me, "Stuart, you should try schools—you might like it!" I was working as a case manager for developmentally disabled people—and I just said, "I'm going to do music," and never really looked back!

The focus of your music at that time was to make kids think, or entertainment, or how to be a better person?

It always had a purpose. It was never just "hey, we're gonna sing some songs." This was in the late eighties, Reagan was president, and people were really into the peace movement. One of the first kids' songs I knew was "Under One Sky" by Ruth Pelham. I started to learn about what worked with kids, and I also met Tom Pease. Tom was like a mind-blower in terms of what he does with kids. Everybody else I knew just got up there and sang and encouraged kids to sing along. But there's no one like Tom! And I thought, "Maybe I should rethink what I'm doing!"

Is that where the partnership started?

Tom and I have been working consistently together since the late nineties. We do maybe twenty-five days a year of residencies. Those first ten or fifteen years I wrote a lot of songs with kids. I could go into a room with kids and come out an hour or two later with authentically written songs that were new. I really wanted it to come from kids. I think some songwriters with kids are doing more of the process than I would want to. The songs are better than third graders can write. That's okay, but it was really important to me that we really grappled with it together.

So your focus was not as much performance?

Oh, no. I did a lot of assemblies…but up here in Wisconsin, the assembly is a dying art form. If I were starting out right now, I don't think I could do it. I work with teaching artists sometimes, and I want to say, "What the hell are you doing—there's no work!"

You've been versatile and adaptive enough to say *this* is my skill set and *this* is where it fits with what people need. I've seen a definite shift in your focus—and I don't know how much of that is the Kennedy Center focusing what you do or evolution?

I think it's both. One of my skills is writing songs with kids. I'm also dedicated to storytelling because I love the focus and engagement that comes when kids tell stories. There's a part of me that wishes that some school district would just hire me to be the district storyteller. I'd just go around from class to class and tell stories, because kids love them and they need them, and they don't get them.

On your website there's one phrase that jumped out at me: "We are wired to hear stories." What does that mean?

When someone starts telling a story, our brains literally go into a different state. You can see it! The first time I told a story, I looked out and there were 250 kindergarten to second graders, and they're completely silent and focused. Even at its best, doing music you don't get that kind of focus and engagement. Our brains just naturally go to that during a story. It's the most powerful incentive, once you get past food and shelter. It's like BAM with story! I love it, and I love that for kids—despite all the high tech—the power of sitting in a circle and hearing a ten-minute story about Jaguar and Crab and Oonkaloonka fish—they're just completely present!

Do you have a theory as to why, for story, the brain can focus with such accuracy when it doesn't happen in the classroom during a math lesson?

You know oxytocin? It's the intimacy neurotransmitter. I just read an article by Paul Zak about oxytocin release during narrative encounters. Literally your brain gets a kind of empathy rush as you're listening to stories. There are many people looking at this that say it's the ability to look at ourselves (mirror neurons) within a situation. Our brains are firing neurons as if we are *in* the situation, because over the years this is how we learned. When you hear the story, it shapes how you see the world, how you plan for the future. All the good political candidates, preachers, and teachers know this! And yet we

somehow think that if I just lecture you, you're going to get it. The thing that's really interesting to me is that when I tell a fifteen-minute story to kids that has no participation in it, they'll be completely with me. I would *never* sing a song for kids that has no part for them. I just don't do it. Whether it's words or emotions, I assume that whatever I sing, participation will be a part of it.

But not when you're telling a story?

Nope—it's a different part of the brain. But the experience of singing together in a group, full-hearted, is an incredible experience. It's in a different realm than listening to a story. You're just singing together and the song is filling up your heart. That is the other thing that I want people to get. No one ever gets to sing together in that way in our culture.

I've got it down to two times that we sing together in community—in church and at a baseball game for the seventh inning stretch. It's not gonna happen otherwise! I think it's about the creation of community.

That's exactly what I'm talking about, Carole. There's this incredible thing that happens. Lately I've been into going to gospel churches. I've had these experiences—I'm not singing necessarily, but it's this feeling of being filled up with music. At that point it's not about the words. I don't really think people get a message from songs anywhere near the power of the experience of the singing.

It's been my experience that parents now don't know how to sing in public. They grew up with the music of the eighties and nineties, which was not exactly group sing-alongs: rap and hip-hop, and you didn't sing disco in the shower!

(photo by Sarah Sprague)

This idea of singing together has become a little niche thing, and that we're carrying the torch for the culture as a whole is overwhelming. The culture says, "We will sell you the music you will listen to," and you *might* sing along…but it is not a *live* thing. On my blog there's a song, "Lou is a teacher, he's doing his best in an era of high-pressure, standardized tests," but at the end of the day he turns off his iPod and sings with his kids. Lou's a real person, and I love that!

What do you do with the Kennedy Center?

The Kennedy Center is trying to save the arts in schools because so many schools have such little artistic exposure for kids. The Kennedy Center asked, "What can we do to contribute to the sense of equity for arts with kids? We can't fund arts teachers for every school, but what we can do is offer workshops for teachers that will connect to the standards that they have to address, and will use the arts to do that." You can't teach somebody how to write a song in two hours, but you can teach what you can realistically expect they will use next Monday morning, based on really good educational practice.

Your focus is the musical component?

Music and story.

Together or separately?

Separately. The Kennedy Center gives me two things. The Artist Retreat is a fantastic thing. I'm on the younger end of the artists who are there, which tells you something! It's all people who have been working with kids for thirty or forty years. They're very smart and very knowledgeable about what it means to be in a classroom, in a school, dealing with standards. They understand assessment. But they're also artists. I love the organizers because they're constantly challenging the artists to get better in a way that's more than just "I'll do another assembly program." Then you go out to Kennedy Center partners all over the country and do workshops, which might also include demonstration teaching or working with local teaching artists. One of my workshops is "Lyric Writing and Bullying." How can you use lyric writing to address bullying in a school? Missoula, Montana may say, "Well, that looks good," and they'll fly me out there for a workshop and maybe I'll do something in a classroom, too, and then I'll fly home. I do between ten and twenty-five days like that a year.

What's the next segment of the Stuart Stotts pie chart?

I do schools—maybe twenty-five days per year of residencies. Some of those will be with Tom—I don't do that many by myself anymore. They're multiple day. We're actually trying to create something while we're there. I'll do performances. This summer I had maybe forty-five libraries. Then I'll do some early childhood trainings.

No birthday parties, eh?

No birthday parties! I mean, I'm okay at that, but as you know, you get in some situations where you can't do what you want to do!

It can be unpleasant.

Lately I've been working in international schools, and I love doing that. I'm going to Bucharest next!

I'm so jealous! Is that on your own?

Yes. The other thing I do is I'm working on this online education system for early childhood providers and teachers. We're hoping to debut it this fall. We've been working on it for years—it keeps chugging along.

So do you write your books between midnight and 7:00 a.m.?

Yeah! Right now I'm working on a book, *Beyond Nice: 131 Ways to Nurture Kindness in Young Children*. It's almost done. I started it a year and a half ago.

Is this a children's book?

It's a book for teachers and parents. So there are twenty chapters and each chapter has a theme. One of the chapters is obviously Music—how you can nurture kindness through music! Another is Story. Then there's Nature and Outdoors, Gratitude, Mindfullness…. There are all these different activities, hands-on things, that teachers can do with the focus being on nurturing kindness.

Did the song you shared in this issue of *PIO!* come out of your recent trip to Tanzania?

Yes. I was so affected by seeing these animals and thinking about them being threatened! Could there really be a world without rhinoceroses in five years? In Africa, there's something that gets inside you. That's where we came from! "Serengeti Plain" was inspired by this trip. It's not a heavy song, "We must stop the slaughter! Children—sing along!" It's more about who these animals are, and being grateful for them.

So looking back from the past to now, is there a point at which you thought, "I think this is going to work!"

I'm still waiting for that moment! I look ahead and wonder, "Am I going to be okay this year?" I don't take it for granted. So I diversify…I like doing a lot of different stuff.

Does Stuart Stotts retire?

Stuart Stotts works less. Yeah.

But musicians don't retire?

Could you really afford to do nothing? I think you do less—less of what you don't like, and there isn't very much that I don't like, but there are some things I like more than others!

Stuart, what's still on your bucket list?

I want to go to India! And…I think every songwriter has the idea that they'd like to have a song that would spread far and wide. "Music in My Mother's House," frankly, has done that in a certain way. But it would be cool to have another song that wouldn't be just about me singing it—a song that somehow had a life of its own.

About that song—was your family musical?

Not really. My mom played some piano, but we didn't really—that whole "music in my mother's house" thing isn't really about my family.

Final thoughts?

Wouldn't it be cool to be that travelling minstrel with a banjo and all I know about kids, and just sing with them. You could never make a living singing for kids in Africa—$8 a day is the national wage—but it was so joyful! It was like music really is this language that transcends everything else. I would love to have more experiences like that: Hey, we're just singing!

You can sing with Stuart Stotts at the Children's Music Network International Conference in Zion, IL, October 16–18, 2015.

Resources for Teaching the Music of Native American Peoples

by Barbara Rice

> A teacher must understand how students differ in their approaches to learning and create instructional opportunities that are adapted to students with diverse backgrounds and exceptionalities. The teacher must…understand the cultural content, world view, and concepts that comprise Minnesota based American Indian tribal government, history, language, culture.

I work as a music teacher in Minnesota, both in a Minneapolis public school and as an adjunct faculty member at Hamline University in St. Paul. The quote above is from Minnesota's State Standards for elementary education, which include the requirement that we teach the "contributions of Native Americans, particularly those who live in Minnesota" in all content areas. How do I, as a person who is neither of Native American descent nor related to a Native American person, teach the music of Native American peoples with integrity? This article aims to share what I've learned over the past decade, offering resources and my thoughts on teaching multicultural music.

How do we teach our children about music of other cultures? Many times we find a song from another culture, try to learn pronunciation of the language, and teach it to our students. We can even find Native musicians on YouTube to assist us with this process. Yet performance is not the only way to learn music of another culture. To perform music of another culture with integrity and respect, we need to listen carefully to the music and observe it with the objectivity of a scientist.

I have been fortunate to learn from representatives of the Ojibway and the Dakota, two distinct peoples in Minnesota. Many Native American cultural presenters believe the best way to begin to understand the music is to first listen, then we are encouraged to discuss what we hear. Every time Native music was shared with me in Minnesota, it began with listening. The first takeaway I had using this approach was that I was not taught a song, or product, I could go teach my students, and I began to think about why this is.

Music is a window into another culture. My Ojibway and Dakota guides explained that before replicating the sounds of a culture, an outsider should familiarize themselves with the sounds, learn how sounds are used and

understood in the culture. What are the sounds? How are the sounds being used? Do we have questions? We can expect our students to laugh or giggle at first when exposed to the unfamiliar, but as educators our goal is to reduce the giggle response and replace it with curiosity and interest. We promote understanding of other cultures through acceptance of unfamiliar sounds as music.

Descriptive Review
Over time, I've learned that the Native peoples of Minnesota treasure a diversity of responses, and there are often many "right answers" to a prompt. The Descriptive Review protocol is a facilitator's tool that allows many people's voices to be heard. It uses diverse responses to build a more detailed and nuanced picture of the music being listened to. Discussion is key. Many times, after hearing music a second or third time, new aspects of the music are illuminated by other listeners sharing their perspective.

The Descriptive Review or Critical Response protocol was developed as part of tools for Artful Learning and grounded in child psychiatrist Dr. James Comer's idea that "No significant learning occurs without a significant relationship." Similar strategies are employed by visual artists in Visual Thinking Strategies, or VTS. The descriptive review process allows listeners to build a relationship with music by focusing attention on description without judgment.

The first task of the listener is to describe the music in words that answer these questions:

- What do you hear in the music?
- What is going on in the music?
- What do you notice about this music?

All of this is without judgment. Possible sentence starters are "I hear…(instruments, sounds)," "In the beginning (middle, end)…," and "The music reminds me of…."

The purpose of this step is to focus the listener on the sounds and to set the listener up for success by removing judgmental statements such as "It's boring" or "I like it" that allow the listener to dismiss the music from careful attention. Describing music verbally requires the listener to engage with the sounds. The listener strives to describe the music so a person who has not heard it can imagine the sounds of the music.

On repeated hearings, students can answer additional questions:

- What does the music remind you of? This can trigger memories, experiences, stories, etc., and there are no wrong answers or associations.
- What emotions do you feel when you hear this music? Again, no wrong answers.
- What questions do you have about this music? "I wonder…" is a good starting point.
- What do you think the purpose of the music is? OR
- What meaning do you think might be in this music? This invites the listener to speculate.

I usually ask my students to write their thoughts as they listen in silence to

the music. After we listen to a piece all the way through, I ask the first questions and list all the responses. We listen to the music again and focus on what the music reminds us of or makes us feel. I've found that because of the group sharing, the students often hear elements they did not hear the first time. This process builds a relationship with the music, supports developing a habit of careful listening, and actively develops vocabulary to label what one hears.

Post-listening discussion broadens all listeners' experience of the music and brings out a diversity of responses. The beauty of the Descriptive Review is that the protocol can be applied to any and all music. As students become familiar with the process, their responses deepen. With practice, students typically use more musical vocabulary and become more robust and expressive writers. They articulate more specific comments about the music they are listening to. It's almost like a musical journaling experience.

Native American Resources for Educators
Two noted Minnesota organizations have provided valuable resources for educators who want to include Native American music in their work: Minnesota Public Radio (MPR) and the Perpich Center for Arts Education.

Minnesota Public Radio has partnered with Lyz Jaakola, a member of the Ojibway people, to produce curriculum and videos with lots of valuable information. Take a look at Lyz's school presentation and her interview. Both come with curriculum guides online. I have used these presentations with my university students, who have responded enthusiastically. In my elementary classrooms, I've used the written curriculum guide to develop lessons. It's worth noting that Lyz Jaakola's 2014 interview is part of MPR's Class Notes series—general music videos that my students are fascinated with.

The Perpich Center for Arts Education library compiled a bibliography of resources in 2010 entitled Minnesota American Indian Music and Art Resources for Teachers. These materials may be checked out by Minnesota residents. For nonresidents, these curated resources may more quickly guide you toward a book or other resource that you can locate in your local library. The Perpich Center even has a presence on Pinterest, New Native American Titles, "the newest Native American fiction and nonfiction titles added to the Perpich library collection."

For print resources, check out the work of Dr. Bryan Burton. Bryan has published several books that include lesson plans with detailed cultural information plus CDs—a must to hear the music. These books include contributions from many Native peoples from a variety of geographical regions of the United States. The titles are *Moving Within the Circle: Contemporary Native American Music and Dance, 2nd Edition*, *Voices of the Wind: Native American Flute Songs*, and *When the Earth Was Like New: Western Apache Songs and Stories* with co-authors Ruth and Chesley Wilson.

Resources for songs in the Ojibway language can be found at ojibwe.net if you are so inclined. You can find traditional women's and men's songs, as well as popular and children's songs like "Head, Shoulders, Knees, and Toes" translated into Ojibway. Be sure to listen to "Twinkle, Twinkle, Little Star"—which has a very different melody! Each of these types of material can have its place in classroom music.

Another company of interest is Canyon Records, the recording company for Native artists. Their catalog and a sampler CD are both available online, but

you also have the option of requesting a print catalog—a rarity these days. They have been recording and distributing Native music since 1951, and you can hear a wide variety of Native approaches to music, from purely traditional to fusions with modern pop, rock, and more.

And in CMN we have Sue Straw, who has produced a wonderful CD of songs and stories adapted from legends of various Native American tribes, *Native American Songs & Stories for Children, Volume One.* These stories and songs are wonderful for young children because they are short—mostly two to three minutes long—and they are sung in English.

Another way to develop appreciation and understanding of Native music is to read widely about the culture. Two autobiographical books by a Native author I have found both helpful and enjoyable to read are *Spirit Car* and *Beloved Child: A Dakota Way of Life* by Diane Wilson.

There are many others! Another fascinating book for adults is Anton Treuer's *Everything You Wanted to Know About Indians But Were Afraid to Ask*. Books for children on Lakota culture include *Dance in a Buffalo Skull* by Zitkala-Sa, *Red Bird Sings: The Story of Zitkala-Sa* by Gina Capaldi, and *Lakota Hoop Dancer* by Jacqueline Left Hand Bull and Suzanne Haldane. Books and book suggestions can be found at Birchbark Books, the Minneapolis bookstore owned by famed Native author Louise Erdrich. One focus of the bookstore is to provide materials for educators.

For those who want to explore the contemporary Native American culture and art on a national level, Planting Truthful Seeds About Native Americans by Dr. Amanda Morris is an excellent place to start. The blog post links to diverse resources including films, current music, designers, journalism, and even stand-up comedy.

In conclusion, as we consider teaching music of multiple cultures, we should place ourselves in the role of guide rather than sage, and learn alongside our children. We should listen and use discussion as active and important ways to learn about a culture and its music. Performance is only one of many paths we can take. Listening is the first pathway to understanding.

Sharing Our Strengths

The CMN Song Library

by Lisa Heintz

My hands stretch up to a shelf just beyond my head and feel around in the dust for the object. After shifting my hands left and right across boxes, unidentifiable items, and plastic bins containing the tchotchkes of my lifetime, I finally feel the desired piece—an old, unmarked shoebox recognized by the dent in the cover and the width slightly wider than my outstretched hand. I'd know that box anywhere.

Gingerly I pull the box down and gently brush the top with a sweep of my hand, inhaling the particles of time that now float freely through the air. It has been a while, and my anticipation is growing; I'm as giddy as a child opening a shiny gift on my birthday. The unlidded box of small, plastic boxes reveals a flood of memories, like wonderful friends at a reunion. I tenderly flip the cassette cases toward me, carefully eyeing each narrow label. Where is it? It has to be here. Didn't I put it back last time? No! Don't tell me it's not in here! But where *is* it? My fingers fumble through the remaining rattling boxes more quickly. Hooray! Here it is! Reunited and it feels so good! I *knew* I'd never part with my James Taylor cassette! I heave a sigh of relief. The fact that I own this same music on CD, my cell phone, and my iPod still cannot compare to the joy of holding that beloved little plastic box of musical memories in my hand. My mind is flooded with a variety of emotions as I read the familiar list of songs. I recall where I was, who was with me, what was happening in my life—*who I was* when this was my most-played album, the one that was always with me.

> The past which is not recoverable in any other way is embedded,
> as if in amber, in music, and people can regain a sense of identity.
> —Oliver Sacks

I'm sure my fondness for music—and the iconic remembrances of cassette boxes, "spider" 45 RPM adapters, eight-track tapes, and even the familiar sound of a "skip" on a well-played record—is shared by many of you. Some of us proudly display our musical relics, while others harbor them in closets to avoid the shudder-inducing suggestion that they could be "given away." Some of us relished each shift to the latest technology and never looked back. No matter what your relationship with the "stuff" of music, we all share a passion for the actual music itself and the way it can move us, emotionally, intellectually, spiritually, and physically.

Scrapbooking Our Past
As CMN members we have a unique opportunity to share our passion for music with others in our community. We share our ideas and songs, our lyrics and sheet music in an effort to connect with our fellow members and say, "I hear you. I feel what you're feeling. I want what you want. Let me help you get there. Let me show you how I've done that so it can be easier for you and the next artist."

Our membership is an amazing and receptive audience, but sharing our community's work would not be possible without the dedication of long-time member Dave Orleans, who assumed the role of Unofficial Archivist. Since the pre-website inception of the Children's Music Mailing List in 1998 and the later listserv, Dave has faithfully and lovingly culled and catalogued every song title, every shared song, every set of chords, every business-expanding suggestion and performance tip so that we can revisit those details when we most need them. Because of his work, these resources are not lost to us nor to CMN's history. We are so grateful to Dave and CMN for being guardians of our musical history together.

Spreading Our Wings
I am indebted to Caroline Presnell for contributing the next part of the story. Caroline writes:

> The official CMN website[1] launched in early 2000 due to the foresight and commitment of the board and some members who were the technological visionaries. Their purposes for the site were enhancing the networking functions, sharing more widely what CMN had to offer, and expanding the network.
>
> Their vision was implemented by an "online services team" (dealing with everything, not just technical aspects) whose core was Online Services Committee Chair Barb Tilsen; our web technician/designer, Carl Foote; and then–CMN National Coordinator Caroline Presnell, with Dave Trahan also providing web tech services during the Peace Pages project period. But the team always comprised a number of additional people, including some who contributed significant content or technical work.
>
> Having the website running and its song database in development, and with the underlying organization support structure already in place, Barb Tilsen was able to pull together and post the original Peace Resources Pages within about a week of September 11, 2001.[2]

By early 2003, the growing database of songs was catalogued and searchable by keywords. Reflecting another of CMN's values, in 2008, the Board approved the addition of the Environmental Song Resource Pages. Little by little, nurtured by the online services team, the website grew and more songs were added—some with audio files, lead sheets, or additional teaching strategies.

Widening Our Circle
Looking forward, we are excited by what new technology and growing membership offers our organization. In 2013, the Board approved the further development of Song Resources to include new and expanded categories with an emphasis on songs that support our values as an organization. We are thrilled to announce that with the commitment and collaboration of members Dave Orleans, Katherine Dines, and Lisa Heintz; Administrative Director Jane

Arsham; and Webmaster Carl Foote, the latest iteration of Song Resources is ready for prime time. We even have a new name: the Song Library. The Song Library will include our original Peace and Environmental categories as well as Dave Orleans' archives. It will eventually expand to include the topics Multicultural and Multilingual Songs, Friendship, Self-Esteem, Community-Building, Anti-Bias, Anti-Bullying, Social Justice, and many more!

Sharing Our Strengths

The Song Library launched in summer 2015 with members' music that was already on the site, but broadened to include audio files and lyrics for all songs. Many members have also contributed lead sheets, sheet music, and additional resources. The Song Library will continue to grow and serve as a free resource available to artists, librarians, teachers, and other visitors to our site, providing the tools needed to actually learn a song and use it tomorrow—a one-stop source for like-minded folks who want to grow their repertoire with fine songs from fellow artists and members. What could be grander?

We know you can't wait to get your music into the new Song Library site! We will announce the addition of each category when it is ready to launch. A new Online Only Membership level ($30) has recently been implemented to make membership even more affordable and encourage all members to include their work in the Song Library. Watch CMN correspondence, the monthly e-News, and *PIO!* for an invitation to submit your own songs via our new, easy-to-use online submission form. We can't wait to see what our musical future holds—and we know you'll want to be part of CMN's identity, future, and history too!

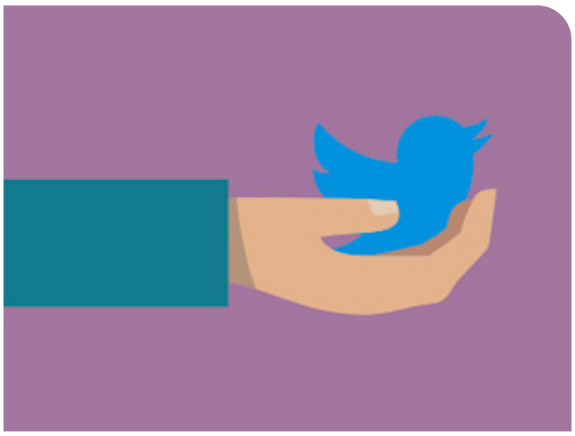
1. "CMN's online presence began in late 1996 as a few pages on Monty Harper's own site, reached via his URL and maintained with the help of PJ Swift. The content was developed in collaboration with the CMN board while, over the next two to three years, board plans and actions were underway for an independent site. One of the planned features was a library of members' songs, searchable by topic, the idea of which was mentioned in board minutes as early as 1993. The independent site went live in early fall of 1999." (Caroline Presnell)

2. "The Peace Resources Pages were developed to immediately meet the emotional needs of our nation's children, families, and colleagues following that devastation. Barb Tilsen, Phil Hoose, Beth Bierko, Scott Bierko, Barbara Wright, and others, with the support of fellow member and Dodge Foundation employee Lisa Garrison, were able to obtain a $10,000 grant to expand not only the Peace Resources but the scope of the entire CMN website. The grant was part of Dodge's own response to the crisis." (Caroline Presnell)

Brave New World

Twitter for Children's Musicians

by Kayte Deioma



There are so many different forms of social media these days that it's hard to figure out where you need to be and how much effort to put into it. As children's musicians—especially performing musicians—you may be clear on the benefits of Facebook, Instagram, and Pinterest, but stumped by Twitter.

What Is Twitter?

Twitter is a social media platform where you have to say what you want to say in 140 characters or less. That 140 characters, or tweet, can include a photo or a link to a website. The people who are most successful on Twitter use it as a conversation platform, interacting with other people and brands.

What If Your Audience Isn't On Twitter?

There is a lot of information on the Internet about why musicians should be on Twitter and how to develop a fan following—assuming you're targeting the biggest music consumers, millennials (ages thirteen to thirty). But what if your target fans are preschool through elementary kids, their parents, and teachers? This group is not as well represented on Twitter. Is it still worth it? Yes!

Something to Talk About

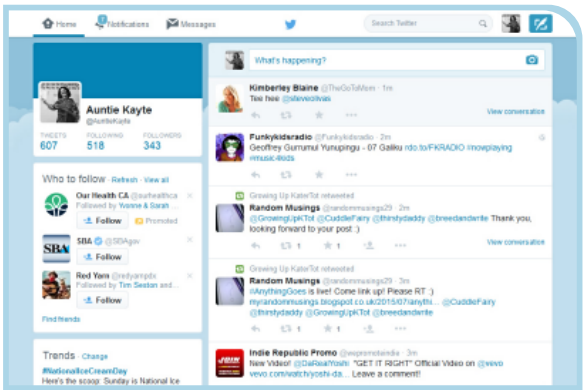
Twitter, like all social media, is about creating a conversation. The people who influence the conversations on other social media are all talking to each other on Twitter. As a performer, you can build a fan following of media-savvy parents and festival organizers on Twitter, but of equal importance, a Twitter presence allows influencers to talk about you, giving you free promotion.

In my day job, I am a journalist writing about things to do in Los Angeles. There are hundreds of other writers, bloggers, and social media influencers who cover all the same kinds of events I do, including a plethora of mommy and daddy bloggers.

If I'm at a festival and see you perform, I'll take a photo or video clip and post it to Twitter. If you have a Twitter account, then I can mention you in my tweet, and anyone who is interested can link directly to your website and find your music. If you don't have a Twitter account that I can easily find, I'll find something else to tweet about, and you will have lost a chance for free promotion.

Media people are constantly tweeting and Instagramming in real time, and we're all following each other. So if I tweet a picture of you, it might get retweeted by the *Los Angeles Times* or the local network affiliate to their huge following. It might get retweeted and blogged by a mommy blogger or grab the attention of one of the many kids' radio stations on Twitter like @XPNKidsCorner.

Getting Started
If you already have a website, Bandcamp, or Facebook page, it's worth creating a matching Twitter account that links to where people can get more information about you and your music. Your account needs a recognizable Twitter handle (name), a picture of you, a link to your website, and your 140 character bio—then it's ready for people to tweet about you. You could stop there, but it will look better if you follow a few people and send a few tweets so people know the account is real.



Home feed on Twitter

A recognizable name is important. Optimally, your Twitter name should be the same as your Instagram account and Facebook page. This lets people tag you once and post to all three platforms without adding extra characters. It should be as close as possible to the name you perform under. On Twitter, your handle can only be fifteen characters. So if you have a long name, you might have to be creative. If you have to shorten your name, try to make it as clear as you can, and not an unfamiliar acronym, so people will still recognize it.

Auto-Posting
If you are already posting to a professional Facebook page and/or Instagram account, you can link your accounts so every time you post to one of those, a tweet goes out. Don't link your personal Facebook page where you share the family secrets—you might not want to send those to your fans.

Going Deeper With Twitter
So now you have your Twitter account set up. You have followed a few people and are auto-posting from Instagram or Facebook. People start to follow you, which feels good. So you wonder how to get more people to follow you and grow your Twitter presence.

Follow family, friends, everyone you know in children's music, other CMN members, venues where you've played, etc. People you know are most likely to follow you back, and it's good to keep a relative balance between the number of people you follow and your followers when you get started. Following people will create a home Twitter stream for you, just like your Facebook or Instagram stream of posts from people you know. Once your number of followers approaches the number of people you follow (e.g., you followed thirty and twenty followed you back), you can start slowly following people you don't know, including local venues or events where you would like to perform and any local media covering family events, parenting, education, music, etc. If you follow too many people at once, Twitter might freeze your account, so start slow.

Retweet — The best compliment you can give someone on Twitter is to share their tweet with a positive comment. To build your brand, retweet things that would be of interest to your fans, not just your brother-in-law. Local venues

that do family programming and family-related media are a great source of retweetable tweets that will be of interest to the audience you want to attract.

Adding your own input about why you're sharing helps get the attention of the original tweeter, and gets your followers to take notice. You can retweet a fellow musician's video link as is, or add "Wow @123conAndres, this is your best video yet!" which will make Andrés want to retweet your tweet as a testimonial. This is a win-win-win-win, since both your followers and Andrés' followers learn about another great musician and you both potentially gain more fans. Retweeting without comment is also appreciated because it still exposes the original tweeter's name, brand, and subject to a new audience.

123conandres retweeted
AuntieKayte
11:06am via TweetDeck
Wow @123conandres, this is your best video yet!
123 Andrés @123conandres
My fav. videos! La Clave - 123 Andrés youtu.be/RY3n0k73PJk via @YouTube

@AuntieKayte retweets @123conAndres with commentary, then @123conAndres retweets the compliment

@AuntieKayte tweet showing users who retweeted

Reply — You can add commentary when retweeting or reply to participate in a conversation and make new Twitter friends. Pose or answer questions. Commiserate with people's bad days and celebrate their good ones. Always reply to fans and retweet every good thing they say about you. They are your best promoters, so until you're getting dozens of fan comments a day, respond to all of them.

Tweet — I mentioned retweet and reply first, because when you're getting started it helps to observe how other people are tweeting to learn proper etiquette. People quickly get turned off if it's only about you. You absolutely want to tweet links to your website, your videos, and sites where people can buy your music. Just be sure to tweet or retweet about three or four other things in between each tweet about yourself and your music—unless you're tweeting from a live event. If that's the case, then you can fill your feed with fan photos and commentary, and your followers will love it. Statistically, tweets with photos or videos get more interaction than those without.

Using Hashtags

A hashtag is a word, acronym, or run-together phrase identified with the # sign that shows up as a link on Twitter. If you click on it, you will see all the tweets that mention that hashtag. They are used in three ways on Twitter.

First, hashtags are used as an editorial comment such as "I just met @Uncle Devin! #bestdayever" or "Congrats @jonathansprout on the award for American Heroes 4. #welldeserved!" You are not meant to follow these hashtags.

The second use is to identify a general conversation subject. An example of this would be a musician's or athlete's name, a neighborhood, a city, a TV show, a current event, or a general topic, e.g., #kidsmusic.

The third use for a hashtag is to identify a specific

QUICK TIP

When you mention someone's Twitter handle at the beginning of a tweet, only the person you mention and people following both of you will see it, not all your followers, because Twitter assumes you're having a conversation. If you want all your followers to see the

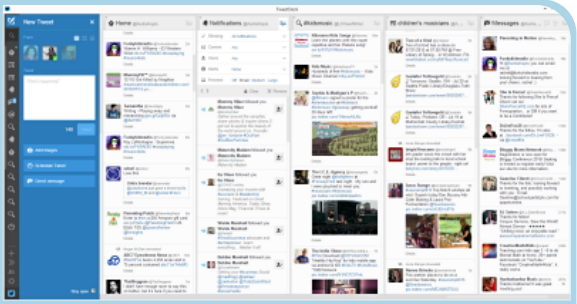
conversation, called a Twitter chat. A Twitter chat happens when a group of people agree to hang out on Twitter at the same time and discuss a particular topic. These are often, but not always, "owned" by the person who started them. The topic hashtag is used so that all the participants can follow the conversation. For example, #kinderchat is a conversation about early childhood education that occurs every Monday during the school year. Anyone interested in the subject can participate. #MBizChat is a music business chat. #KidLitChat is for authors of children's books. There are also many parenting-related chats.
Getting involved in chats is a great way to get new followers and gain visibility while connecting with like-minded people. Some chats have just a few participants, while others may have hundreds. The key is to participate where it makes sense for your brand.

tweet, you have to have something before @. If the user can't move the name deeper into the tweet, you'll see something like ".@AuntieKayte" so that @ isn't the first thing Twitter sees.

The Life of a Tweet
Since active Twitter users tend to follow thousands of people, the speed at which tweets proceed through their home stream is phenomenally fast. For power tweeters, the life of a tweet is between ten and thirty seconds. If you're only following a few people, you will see tweets for longer before they disappear down the page. Most people will miss your tweets unless they have added you to a short list of favorites. According to my own Twitter stats, of my 4200-plus followers, only 100 to 130 are on at peak times of day, so it's okay to send the same tweet at different times and on different days to get it in front of more eyeballs.

Tools for Managing Twitter
You can do all the basic functions of Twitter at Twitter.com or on the Twitter mobile app, but there are tools that make it easier to manage. These are three I recommend. They all work within your web browser and have mobile apps.

TweetDeck is best for everyday participation in conversations. It allows you to set up different columns for home, lists, Twitter chats, and notifications of people engaging with you. The format for direct messaging with people is cleaner, and there's a nifty function that searches all known Twitter users when you start typing a Twitter address, so you don't always have to go look up addresses when you want to mention someone. If you have multiple Twitter addresses—say, for your adult band and your children's music—TweetDeck lets you see the activity of all of them side by side.

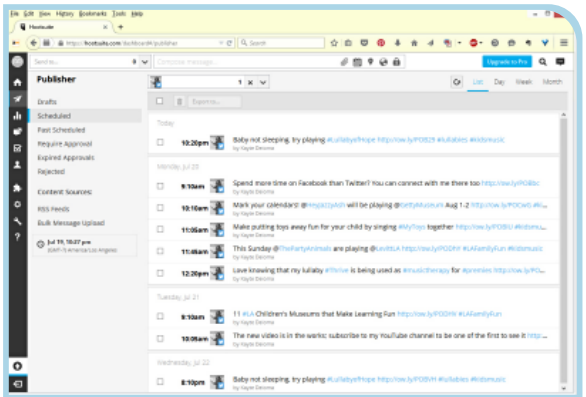


TweetDeck

Hootsuite is similar to TweetDeck, but it's not as clean for retweeting and interacting, and you have to separately look up Twitter handles. However, it is the best app for scheduling. Unlike TweetDeck, Hootsuite will allow you to schedule the same tweet multiple times in the future, so you can copy and paste the same tweet into different time slots. This ensures that different people see it—as long as you also schedule different tweets in between. You can spend a few hours scheduling your tweets for the month and then forget about it. Hootsuite will also allow you to schedule posts to Facebook, Google Plus, LinkedIn, and WordPress. The free version allows up to three accounts.

Buffer is a browser plug-in that lets you tweet any page you find on the web

from that page, either at that moment or by saving and adding it to your Buffer queue for later. You have the option to choose a send time or to have Buffer schedule tweets at what it considers the optimal time. You can also schedule the same tweet at multiple times, but when you do, you only see the occurrences of that specific tweet. Hootsuite, in comparison, shows you all the other tweets you have scheduled, which allows you to better program the overall flow.



HootSuite Publisher view showing scheduled tweets

The End Game

The chances of you selling millions of downloads or concert tickets on Twitter are relatively slim. But having a presence, following key influencers, and promoting your most newsworthy content increases your chances of being noticed by the influencers who can continue to put your music in front of a growing number of potential fans.

Seeking Out the Real Roots

by Joseph Bruchac

Just about everyone knows how this song goes: "One little, two little, three little…." And, of course, they can fill in the word I left out: "Indians." But what does this children's song have to do with Columbus? Everything. It is a song which goes to the root of the misunderstandings which were brought to this "new world," which had ancient civilizations and sophisticated cultures for thousands of years before the first official arrival of Europeans in the Caribbean islands at the end of the fifteenth century. (Europeans, by the way, did not discover us. We weren't lost. Imagine someone from another country coming to your door and telling you—in language you don't know—that they now own your house because they just found it!) Yet that song refers to the Native people of the Americas as "Indians," people whose continent is Asia. And it refers to them as "little Indians," a reference which may seem innocent, but is in fact demeaning and depersonalizing. Even the beat it is sung to is, at best, a ridiculous parody of Native music, a music which has been so misunderstood that most people, when asked about "American Indian music," think of the stereotyped tom-tom drum beat heard in a John Wayne Western whenever the danger of Indian attack is imminent. The so-called "Indian chant" you can still hear sung in 1992 on television as baseball and football fans cheer on the "Braves" or the "Redskins" as they swing their arms in a "tomahawk chop" is another example. You know what I mean. You can hear it in your mind even as you read these words.

What is needed, I believe, is to start again, seek out the real roots. People need less to know about Columbus and his deeds than to know that before he and other Europeans came, there were *people* here, people and cultures as deserving of respect as any in the world. Americans need to know that, and also to know that, though centuries have passed, Native people and Native cultures still remain. Moreover, those people and their cultures have been a tremendous positive influence on Europeans. Here are two examples:

1. The food plants developed by Native agronomists, such as corn and the potato, now feed the world.

2. Ideas of true democracy and the equality of women, which originated with such Native people as the Iroquois, directly influenced the framers of the Constitution and the founders of the modern Women's Movement.

To understand something of what was here before Columbus, and is still here in the surviving Native peoples of the Americas and in their cultures, we need to look to the roots. Music is a good place to begin. We need to look at real Native American music or, I should say, *musics*. More than 400 different languages were spoken in North America in 1492 and each language carried its own musical tradition, nothing at all like the boom boom boom boom, boom boom boom boom monotony of a Hollywood Western's Indians. Yet that is what most people think of when they think of "Indian music," despite the incredible inaccuracy of those movies. (In one of the "classics," *She Wore a Yellow Ribbon*—which seems to be aired on TNT an average of once a week—we are treated to the sight of a line of female white actors depicting Indian women playing that familiar one-two-three-four on what John Wayne calls a "medicine drum." They are banging sticks on a long wooden log rather like a New Guinea slit drum. A far remove, indeed, from the truly sacred elk-skin drums actually played by the people of the plains. The scene is the equivalent of passing off as a Catholic mass a scene in which someone robed like a Buddhist monk—played, perhaps, by an Andaman Islander—cuts off the head of a chicken.)

Music is not separated from everyday life among Native peoples. It was said among many of the original Native nations that every person has a song. Songs were used not only for entertainment, but to preserve knowledge and help in daily tasks and in ceremonies. Though some songs were meant just to be sung, many others were always a part of a whole complex of dances and ritual activities. Beginning to understand Native music means beginning to understand the holistic nature of Native life. The word is regarded as powerful, and so songs were seen as instruments to make things happen. Sing a Lakota buffalo song, and buffalo will appear. However, responsibility goes with power. That song would only be sung under the right conditions and when there was a need for the buffalo. Similarly, the rain dances and accompanying songs of the Pueblo peoples would only be done in their own lands and at the time of year when rain was needed and conditions were right. The dances would never be done for material gain, but for the good of the community. That is one reason why Pueblo people shake their heads when asked if they would come to some drought-stricken part of the country such as California, for money, to perform a rain dance. "They just don't get it," my old friend Swift Eagle once said.

I recommend, as a good introduction to authentic traditional North American Native music, the four-cassette teaching package *American Indian Music for the Classroom* by the Creek composer Dr. Louis Ballard. That set is available from Canyon Records, which also has a mail order list of more than 700 different tapes of traditional and contemporary Native music from many different tribal nations. Some of the contemporary singers, such as Floyd Red Crow Westerman (Lakota), A. Paul Ortega (Apache), and Joanne Shenandoah (Seneca), have tapes of contemporary music which are good to use in classrooms, and David Campbell, an Arawak songwriter living in Canada, has done several wonderful albums for children. A few scholars have begun to write of the important though generally unacknowledged influence which Native music has had on jazz, and on country and western music. That topic is too large and complex to do more than mention in a brief article like this.

Editor's Note: Please see Barbara Rice's article in this issue for further resources on Native American music.

What I would like to offer is one simple song. It is an example of the almost invisible but pervasive influence on this continent of Native culture and of how

often we do not understand what that influence has been. It is a song which has been heard by almost every child and I am sure that child and the adults who sang it to him/her were probably puzzled by the lyrics, not knowing that the original of the song was from the Wampanoag and Abenaki people of what is now called New England. In the seventeenth century, an English man heard a Native mother singing this lullaby to her child. He inquired about its meaning and then did a rough translation into English, keeping the same tune. Here's my own version of a part of that song in the Abenaki language:

> Gawi dzidzis, dzidzis, gawi
> Gawi dzidzis abazi
> Gawi dzidzis oligawi
> Gawi dzidzis olegwasi

Translated directly into English, it says:

> Sleep thou baby, baby, sleep thou
> Sleep thou baby within the tree
> Sleep thou baby, have a good sleep
> Sleep thou baby, have a good dream

The baby in this song is strapped inside its cradleboard and hung from the branch of a tree. As the wind blows, the cradleboard swings gently and the baby sleeps. And by now, of course, you have figured out that we are talking about "Rock-a-bye Baby." You realize, probably for the first time, why that baby was in a treetop! It was because it was a Native child in its cradleboard. It is a lullaby about being cared for and at one with nature (and in the original, the baby does *not* fall; that's a European addition). Not only do the wind and the tree combine to lull the child to sleep but the cradleboard itself stands for the natural world. The board the child rests on is the earth and the protective half-hoop of wood over the baby's face (so that if the cradleboard should fall, the baby would be protected from injury) stands for the rainbow or the arc of the sky. Every other part of the cradleboard has its own symbolic meaning —which may vary from one Native nation to another—while the cradleboard affords physical warmth, security, and protection for the child.

"Gawi Dzidzis," the original "Rock-a-bye Baby," is a song which offers us an image of Native people caring for their children within a secure environment and in balance with the natural world from the very start of their lives. It may be one way to begin to give children of today a picture of who the Native peoples of this continent were and still are—in spite of Columbus.

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A Continuing Song

Notes on the Life of Ruth Crawford Seeger

by Lisa Stewart Garrison

(photo courtesy of Peggy Seeger)

Ruth Crawford Seeger—composer, anthologizer of folk songs, and music educator—lived during the first half of the twentieth century (1901–1953). To many, her name rings familiar because she is part of the well-known Seeger clan. The second wife of ethnomusicologist Charles Seeger, she was mother to Mike, Peggy, Barbara, and Penny (Pete and John were offspring of Charles' first marriage).

Born in Ohio, raised in Florida, and educated in Chicago, she was a gifted piano teacher by the age of sixteen and an established composer in New York City while still in her early twenties. She edited and transcribed two books of folk songs collected by John and Alan Lomax in addition to writing three of her own for children and families. The Seegers raised all four of their children outside Washington, DC, where such institutions as the Silver Springs Cooperative Nursery School served as a testing ground for developing her theory and practice of music education. Proximity to the Library of Congress Folk Song Archives also allowed Ruth to transcribe and arrange folk songs while raising small children.

I first learned about Ruth Crawford in the 1970s, when feminist music scholars drew attention to her as an American composer whose avant-garde works embodied the most contemporary musical ideas of her era. As a gifted young composer, she experimented with the use of dissonance, meaningless syllables, and percussive vocal affects, weaving together controversial elements in startling ways. Indeed, Ruth Crawford's aesthetic sensibilities as a classical composer combined a sense of intuitive daring with a remarkable sensitivity to the cutting-edge musical currents of her day.

While in New York, her friends and associates included Virgil Thomson, Bartók, Rudhyar, Ives, Copland, and her teacher, Charles Seeger, whom she would one day marry.

"Just think what incredible pieces she might have composed had she only been freed from the constraints of marriage and children," a composer friend recently lamented. Two or three decades ago, when a new generation of feminists searched out and championed heroines of women's history, there was a tendency to view the family as an institution that oppressed women as independent creators. Even today, when feminists view the family in a more positive light, there has been a reluctance in some camps to let Ruth Crawford

really be a Seeger, despite the fact that she carried that name by choice for more than half her life.

That musicologists want to claim her as their own and wish she could have gone on composing for many more years makes a great deal of sense. As the first woman to receive a prestigious Guggenheim Fellowship in Musical Composition for study in Europe, she was possibly the only female during the decade of the 1930s to be accepted as a serious force on the New York modern music scene. Her classical compositions (which she resumed in the last years of her life) are widely regarded as works of musical genius.
But Ruth's genius lay not only in her work as a composer of modern music but in the pedagogical frameworks she developed to outline the role of folk music in child development and in her ability to mentor other mothers. While it's true that gender roles and expectations in the decades of her marriage would have inevitably undermined her freedom to spend time composing, there are a number of concrete reasons for Ruth's evolution into related fields of endeavor that the modern music camp seems to overlook. To view her twenty-five years of partnership as a curtailing of talent is, moreover, a fundamental misreading of how she viewed herself.

Ruth Crawford Seeger was an adept learner with a free-ranging curiosity and imagination. Her brilliance as an educator was rooted in her ability to communicate the learning process to others in a way that showed a remarkable clarity of mind and a deeply poetic disposition. She was highly focused and serious about her music when she moved to Chicago to study at the American Conservatory. But as life would have it, inadvertent learning experiences often become formative ones, and this was certainly the case with Ruth.

It was as the piano teacher for Carl Sandburg's children that Ruth was first introduced to folk music. While a student in Chicago, she wrote some of the piano arrangements for Sandburg's songbook, *The American Songbag*. This encounter with a major poet, whose work captured the greatness of the American spirit and an abiding sense of place, opened up whole new intellectual and musical possibilities for Ruth. At the Sandburg family home on the shores of Lake Michigan, she gradually became what Carl described as "an added informal un-adopted daughter at our house." An entry from Ruth's diary, written in 1921 at the age of twenty, reveals the extent to which folk music was inextricably woven into Sandburg family life.

> One evening after a siege of wood chopping on the windblown, chilling lake front and a boisterous, laughter-swept dinner with the two buoyant children, he sat there in the lamplight, singing song after song, simply, sometimes wildly, sometimes mournfully, his understanding voice winding in and out among the irregular nuances and accompanied by the stray chords on his guitar. His youngster sitting opposite with sleep-heavy eyes glued on his face, now and then crooning in drowsily on a song that she knew.

This compelling vision of folk music as a tradition for families stayed with Ruth Crawford and has much to do with the kind of parent she became. Her partnership with her husband and former teacher, Charles Seeger, was characterized by what Mike Seeger calls "a sense of mutual mission about making folk music alive in our family and for other families as well." Her selected folk songs weren't things that "children will have to outgrow…not a specially prepared baby food, strained and predigested and administered with

an almost unavoidable element of condescension by adults and older brothers and sisters. It need not be discarded along with the kiddy car and the tricycle. Songs like these are sung by people of all ages. They are family stuff."

Ruth Crawford Seeger was adamantly opposed to censoring material from the folk tradition to make it palatable for children. "The fear of hurting a child through song content came to me at that time as somewhat of a surprise. I had no ready-made thought-out answers. I could answer that it had seemed to us—to my husband and myself—a natural thing to sing to our children about all sorts of living and that you can't separate living from dying. I could say that we had never laid undue stress on songs of 'sadness,' but that when they came along we passed some of them on to our children as part of what it was our privilege to give them."

Despite over twenty-five years as a Seeger, in musicology texts and music dictionaries Ruth Crawford Seeger is still listed as Ruth Crawford. By exclusively legitimizing her compositions in modern music and omitting the Seeger part of her life, the uncomfortable implication is that her contributions to elementary school education and folk music are of less consequence than her talents in the "pure" arts. Yet only a person of Ruth's advanced background in music could have articulated a theoretical basis for folk music in the way that she did. It seems somewhat disconcerting—this tendency to split her off into different personas—when she was a person who lived so ardently out of all facets of herself.

In fact, Ruth Crawford Seeger felt the pull of conflicting priorities as a creative tension that propelled her towards the kinds of projects that would ultimately allow her talent to mature on many fronts. In an expanded feminist vision, possible from the vantage point of the 1990s, Crawford Seeger's most powerful legacy may well lie in the degree to which she was able to synthesize the full range of her talents and experiences into her life and life's work. Like many women with children, she chose projects that would be conducive to raising a family.

If she had lived later in our century, during the years when résumés would become necessary prerequisites for self-respecting consultants, hers would be endless and fascinating, incorporating many hats and talents into a continuous stream. Music educator and theorist; folklore researcher and storyteller; classical composer and pianist; arranger, transcriber, and anthologizer; poet and writer; parent and partner...all stand out as defining aspects of her life and work.

Ruth herself wrote the most lucid rationales for her shift in loyalties from an art music milieu to the traditions of folk music. In the chapter "Why American Folk Music for Our Children?" from her first book, *American Folk Songs for Children in Home, School and Nursery School*, she stated:

> Folk music is not a music to be worshiped from afar and performed only by those with special gifts or intensively acquired technique—yet it partakes of the quality of greatness. To enjoy it, one need not dress up either oneself or one's voice. One can sit down with it comfortably, knowing that many parents and children have sat down with it before and tested its goodness—knowing that its value as good music has been democratically determined by general agreement and group acceptance.

Ruth and Charles Seeger shared a growing awareness of folk music as a genre

powerfully linked to democracy. In his position as Chief of the Division of Music and Visual Arts at the Pan American Union in Washington, DC, Charles was in a position to build cultural alliances throughout the countries of this hemisphere. A quasi-government agency originally organized during World War II to keep fascism at bay, especially in South America, the Pan American Union gave Charles Seeger a unique platform from which to explore the newly evolving field of ethnomusicology.

But it also made him vulnerable to the increasing scrutiny of the FBI. Ruth's second songbook, *Animal Folk Songs for Children*, appeared in 1950, the year in which McCarthy warned Truman that the State Department was riddled with communists. Those were years in which the baby boomers were entering school. The acute shortage of music teachers prompted the development of music education materials that would prepare classroom teachers to integrate music into the child's day. By all rights, Ruth Crawford Seeger's pioneering songbooks should have been central to this effort.

But in the fifties, Ruth Crawford Seeger's eloquently designed and recorded experiments in singing with children made few ripples in the larger field of music education. Were her songbooks censored during the McCarthy era or were the low sales of the second two books due to a simple problem of distribution? We can expect to see a fuller picture of Ruth in Judy Tick's forthcoming biography, *Ruth Crawford Seeger: An American Woman's Life in Music*, to be published by Oxford University Press next year.

As Pete Seeger recalls it, the FBI visited his father at home in early 1953 on the very day that Ruth was diagnosed with terminal cancer. Rather than submit to hearings in which he would be called upon to expose composer colleagues, Charles Seeger submitted his resignation the next day. Ruth Crawford Seeger's illness progressed rapidly. In retrospect, Pete's most vivid memory of that time is an image of himself standing in a doorframe, listening with Ruth to Japanese music. "She expressed astonishment" he said "and the two of us shared it—astonishment at the way in which silence was woven into the music."

(photo courtesy of Peggy Seeger)

Silence fell on the life of Ruth Crawford Seeger and she lived on for only a matter of months. Fortunately, today more of her work is widely available in a variety of forms than ever before. Two of her songbooks are in print: *Animal Folk Songs for Children* and *American Folk Songs for Children*. There is an important new release of her classical work, *The Music of Ruth Crawford*.

The music from each of Ruth Crawford Seeger's children's songbooks has been recorded on cassette and CD by her own children and grandchildren (*Animal Folk Songs for Children*, *American Folk Songs for Children* and *American Folk Songs for Christmas* are all available through Rounder Records). Almost half of these songs are drawn from African American traditions and the majority are ones I'd never heard before. *Animal Folk Songs for Children*, sung and played by her four children—Mike, Peggy, Barbara, and Penny Seeger along with their children Neill, Claum, and Kitty MacColl; Kim Seeger; and Sonya and Rufus Cohen—stands as a particularly eloquent testimony to her enduring legacy. The accompanying notes include Ruth's own thoughts about animal songs as

well as an intimate portrayal of the Seeger family recording session. After reading it, I listened to each song over and over rather than playing the tape straight through, as if to savor the Seeger childhood memories of listening to each phrase repeated endlessly as their mother transcribed folk songs with painstaking perfectionism.

Editor's Note: A discography, bibliography, and further information on Ruth Crawford Seeger can also be found on Peggy Seeger's website.

It should come as no surprise that Ruth Crawford Seeger's work is gaining meaning over time. That her own family is carrying on the traditions is part of what she would call a natural development in the life of a song. That other families are singing them too builds the spiritual fellowship she envisioned. When it came to leave taking, she was always opposed to official conclusions. As she wrote, perhaps prophetically, in her introduction to *Animal Folk Songs for Children:*

> Perhaps most characteristic among the traditions of this music, and most important for us to retain as we sing and play it, is the keeping going, the insistent moving on, the maintaining of pulse and pace and mood unbroken throughout the singing of a song. Songs are sung as though they might continue off into space. This singing and playing is close accompaniment to living; to working, to playing games, to dancing all night, to doing nothing, to doing anything a long time, to jogging down a night road behind the unhurried clop-clop of the old mare's hoofs, or riding along in a car or truck with miles rolling underneath.
>
> In making the piano accompaniments for this book, this keepgoingness or never-endingness has been a thing cherished. The last measure of a song has often been left up in the air, with no final home chord (tonic) tempting the player to ritard or to stop and to pay homage to the approaching double bar. It is such avoidance of tonal finality that will help the player feel this last measure not as an ending but as part of a continuing song; that it will pull him past the double bar he has been taught to observe as a stop sign, and on back to the beginning *without loss of the song's speed or pulse.* And, when at last it really comes time to stop, perhaps (having no comfortably padded home chord to relax into) he may find he likes taking leave of a song as folk singers do—casually, as though soon to meet again.

Originally published in Issue #16, Winter 1994.

Special Feature

In Praise of Carl Foote

by Caroline Presnell

(photo by Susan Andrews)

Who would have imagined? Back in the early fall of 1999 when I, then CMN's national coordinator, suggested to the board that my friend Carl Foote would be a good person to bring in to finish setting up CMN's first independent website, could he or I have envisioned that one of us would still be part of CMN's operations in 2015? The website project had started off in one direction, was partially implemented, and then was paused when we found we needed to reorient the operation. Carl agreed to volunteer his time to finish the technical set-up and design work and get the site operating. Conferring over the next few weeks, he and I hustled to get the site into minimal shape to go live on schedule. So there's the first thing to know about Carl: He comes through with what's needed.

On the heels of Carl's CMN connection, board member Barb Tilsen became the chair of the board's Internet Services Committee, the point person to oversee and guide CMN's expansion into the electronic world, including finishing the initial site setup. Out of Carl's work on this, he quickly became a fixture and was serving as the webmaster.

Barb, Carl, and I functioned as the ongoing core of the online services team that included a number of other people for varying periods. Carl put the content material in place, providing technical expertise and an artistic design aesthetic we felt fortunate to have applied to our site. He also contributed ideas for features or improvements, alerted us and educated us about new technical possibilities, served as technical troubleshooter for the various electronic services, and communicated with ISPs as needed. That's another thing about Carl: He's a team player par excellence, one who actively engages with others who share the work, who makes his way with civility and patience through the give and take, the differences of opinion, and the sometimes untidy processes of an organization that operates on consensus decision making.

The original site design was a sort of starter model, and a revamp was undertaken before long by Carl and a second tech/design volunteer. When the national disaster of September 11, 2001 hit, the site had technical capabilities in place to allow quick creation of the Peace Resources pages. A committee worked to secure a substantial grant

Lisa Heintz
CMN Board, Song Library Committee
Marty Cooper, inventor of the cell phone. Bernie Rush, my junior high algebra teacher. Charles Baudelaire, author and translator. Will Shortz, puzzle creator. Steve Martin, comedian. Dale Chihuly, glass artist. Tom Hanks, famously nice guy and actor. The wonderful

from the Dodge Foundation to expand the resource, which also covered—finally!—payment for Carl's services, allowing him to devote more of his time to CMN. With electronic services increasingly important to CMN, Carl's paid work had become an ongoing necessity.

There are a couple of chunks of work I did with Carl the process of which had for me something of the feel of magic because of the transformation that occurred. One was the member directory that originally existed as a database that lived in my office computer and periodically took on the alternative form of ink on paper. When it became possible to put the directory on the website, everything had to be designed and programmed not only for user presentation but also to integrate with the membership system and office records. Naturally, it took a lot of time to hash out, especially since one of the hashers knew the content, information outcome needs, policies, and such, but only a sliver of the relevant technical stuff, while the other's knowledge skewed more in the reverse direction. Thank goodness Carl is one of those wonders in a technical field who is able to—and willing to—explain things intelligibly to the tech untutored.

Magnify the directory effort and you have some notion of the process of transforming our *Pass It On!* journal's print "body" into an entity wholly digital in its makeup. Carl and I spent many hours mentally picking apart all of the pieces and details of a finished *PIO!* issue and thinking out how to reshape and reintegrate them to form the digital scaffold for the new version. His explanatory abilities and patience were given a good workout. This project, too, had the feel of a metamorphosis resulting in a new, exotic organism. Once again, Carl had offered ideas, solutions, and alternatives, framed with the eye of an artist. No doubt any CMNer who has had occasion to work with him could tell of a similar collaboration experience.

qualities of each of these people are embodied in CMN member Carl Foote. During the last many months of frequent (and lengthy) phone calls and countless e-mails, Carl has demonstrated inventive problem-solving methods; he is patient beyond words with those of us who are less tech-savvy than he (and that's most of us!); he is able to translate complicated coding constructions in terms even I can comprehend. He's capable of seeing the "big picture" and how each small part of our decisions will impact the others; and he does all of that with integrity and a sense of humor! Carl is kind, creative, dedicated to his work and to CMN, an artist himself, and just generally an all-around nice human being with whom to talk and work. I highly recommend that you get to know Carl, too, at a conference, local gathering, or by e-mail (you know he's at his computer). You'll be so glad you did!

Katherine Dines
CMN Board, Song Library Committee
Carl is rock solid, a team player, adds valuable input to any task, constructs every bit and byte of digital information CMN uses (*PIO!* and our website), and completes every job within deadlines and with a smile. As importantly, Carl embodies the spirit of CMN and cares deeply about CMN's vision and values. So please join all of us board members and...give a hand to CARL FOOTE!

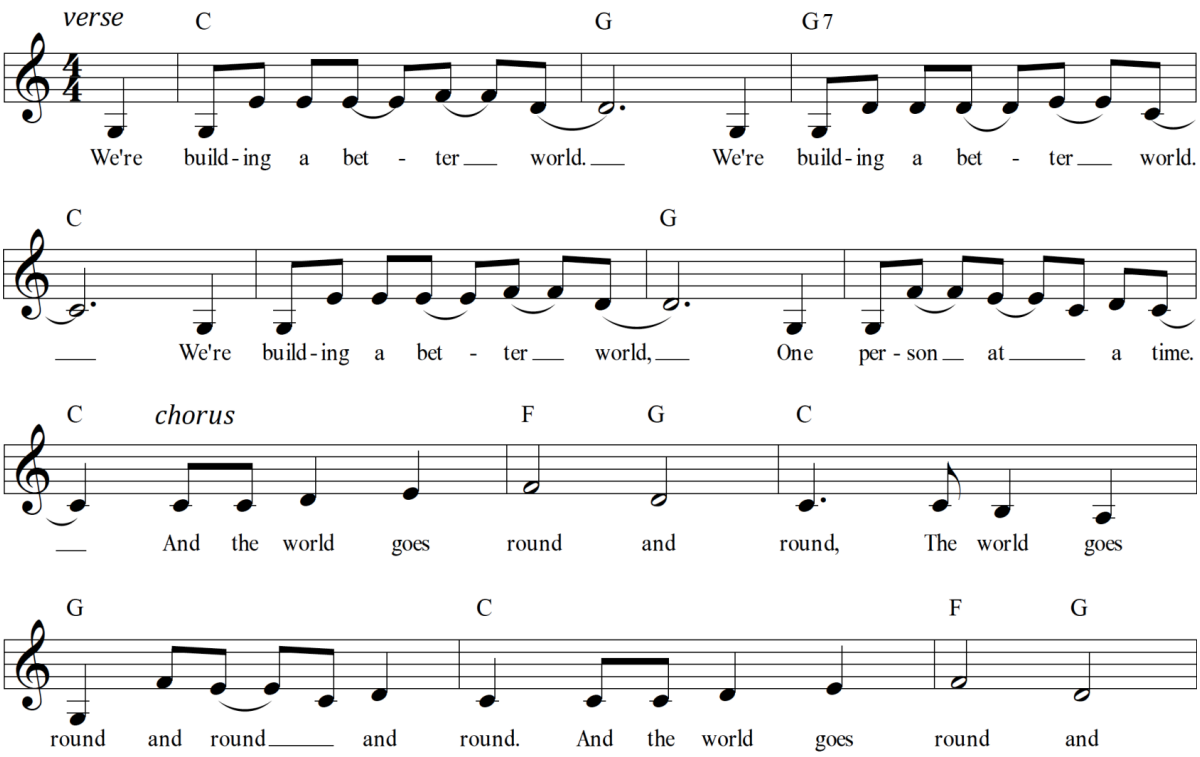
Carole Stephens
CMN member
In 2004, I drew Carl a miserable home page idea. In pencil. And crayon. He sent me a first stab at what would become MacaroniSoup.com and our collaboration began. Carl Foote—unassuming, gentle, funny, thoughtful, a good listener, and wonderfully creative. He still does my updates—and I consider him a friend.

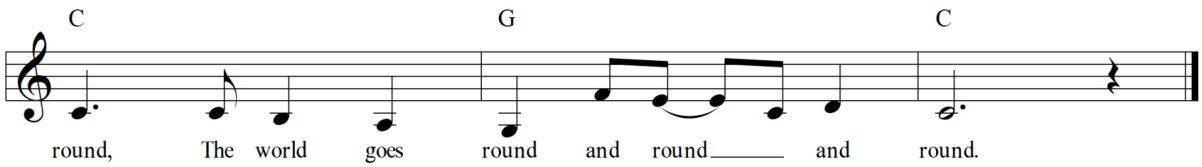
Building a Better World

Words and music by Ellen Allard
©2001 80-Z Music, Inc.

00:00 03:35

In 2001, I was performing a concert at an elementary school in Charlton, Massachusetts. The theme for the school was "Building a Better World One Person at a Time." The bulletin board lining the long hallway outside of the auditorium was covered with the handprints of all the students from the school, and the theme was written on the bulletin board (as well as other places in the school) in large letters. It was quite a visual! I stood there looking at it and then the song just came to me in one fell swoop. I marvel at the simplicity of the song and am reminded that sometimes simple is exactly what is called for.


verse
C G G7
We're build-ing a bet - ter world. We're build-ing a bet - ter world.
C G
We're build-ing a bet - ter world, One per-son at a time.
C chorus F G C
And the world goes round and round, The world goes
G C F G
round and round and round. And the world goes round and



We're building a better world.
We're building a better world.
We're building a better world,
One person at a time.

Chorus
And the world goes round and round,
The world goes round and round and round.
And the world goes round and round,
The world goes round and round and round.

We're building a world with love…

Chorus

We're building a world with peace…

Chorus

We're building a world with friends…

Chorus

Repeat Verse 1

Chorus

It works with all audiences—preschoolers all the way through senior citizens. Because it's a zipper song, it is very participatory. When I share the song with preschoolers, I think it's important to honor their contributions, thus I always make their ideas work, minus silly answers that don't honor the intention of the song, e.g., answers that have to do with the bathroom! My most memorable answer was "supermarkets." My reply: "You know, I love that answer! Supermarkets are full of what?" And everyone yells out "Food!" My reply: "Yes, and wouldn't it be a better world if we could fill everyone's belly with healthy, delicious food?!?" And then we sing, "We're building a world with supermarkets… One person at a time."

Another fun way to use it is to have everyone sitting on the floor in a circle. An inflatable globe gets passed from person to person while we sing. When we get to the end of the first verse and chorus, the passing stops. The person holding the globe keeps it in their hands AND they share their ideas for how to help build a better world. We then pass the globe around the circle while we zip that idea into the verse followed by the chorus. This continues, allowing others to have a turn.

Thank you, CMNers, for honoring me with this opportunity to share one of my songs. You are all the best!

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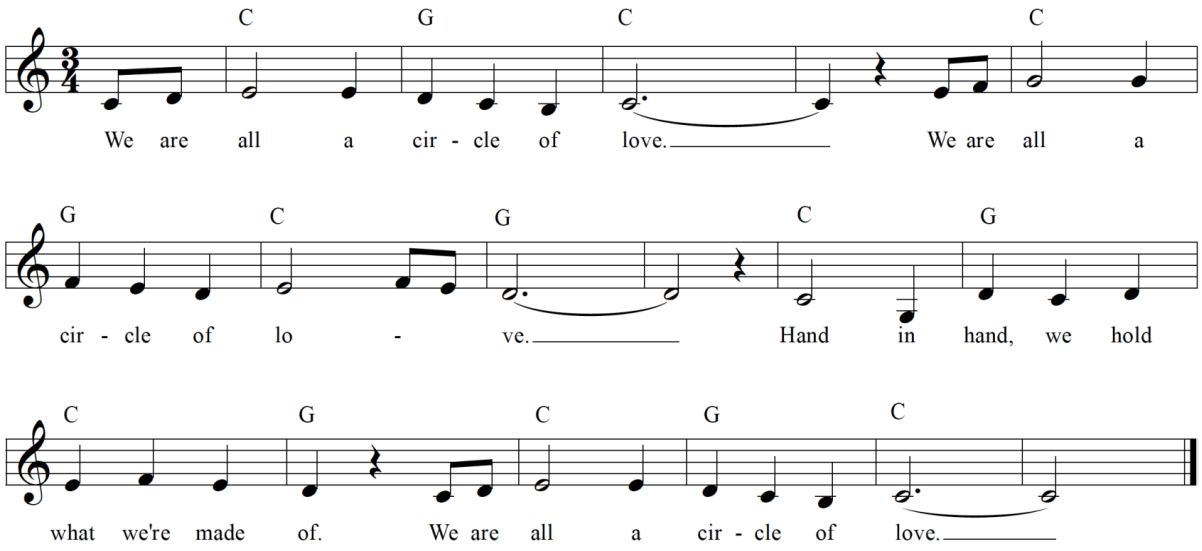
Circle of Love

Words and music by Laurie Story Vela
© 2006 Laurie Story Vela

00:00 03:23

Circle of Love was written when I working with a youth choir at the Spiritual Life Center in Sacramento. The song grew to be a favorite in our intergenerational family PlayShops and summer camp. It is a song that brings any circle into connected heart space. I love singing it for that reason and because it is such a simple, easy song for everyone to sing and build harmonies on!


C G C C
We are all a cir - cle of love. We are all a
G C G C G
cir - cle of lo - ve. Hand in hand, we hold
C G C G C
what we're made of. We are all a cir - cle of love.

We are all a circle of love.
We are all a circle of love.
Hand in hand, we hold what we're made of.
We are all a circle of love.

We are all a circle of care. *x2*
Hand in hand we hold all that we share…

We are all a circle of faith. *x2*
Hand in hand, we believe in God's grace…

We are all a circle of hope. *x2*
We are all a circle of joy. *x2*
Hand in hand, every girl, every boy…

We are all a circle of peace. *x2*
Hand in hand, we connect and we breathe…

Repeat Verse 1

Tag:
We are all a circle…

Hand in hand, our hearts sing out the notes…

Because it is a zipper song, you can zip in and out any words or intentions you want to strengthen for your circle. Anything goes! With (young) children, you can use a verse like "We are all a circle of play... Hand in hand, we all say HOORAY!" In settings where we don't wish to use the word “God,” we substitute another word like “love” or “life.” Feel free to adapt this song to best fit your circle!

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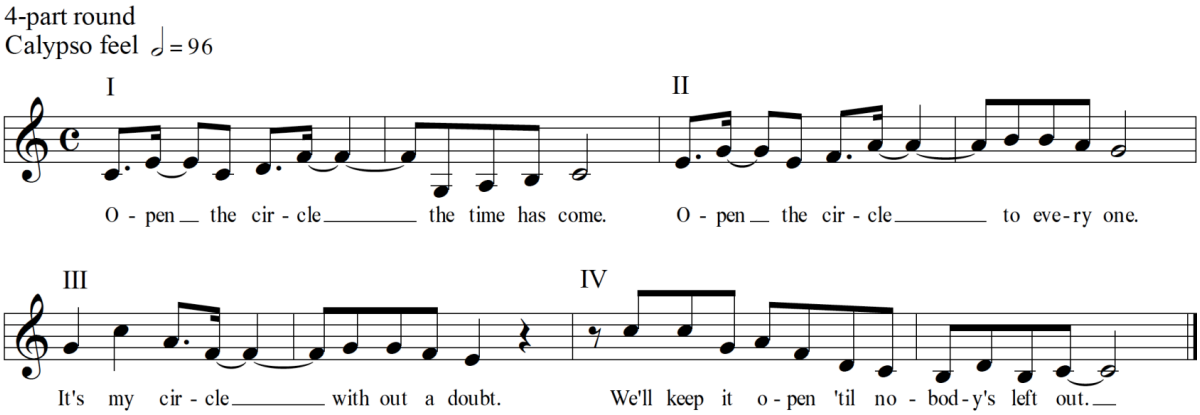
Open the Circle

Words and music by Frank Hernandez and Ted Warmbrand
© 2006 Frank Hernandez and Ted Warmbrand

00:00 01:24

"Open the Circle" was written by Frank Hernandez and Ted Warmbrand to celebrate the tenth year of Arts For All Summer Arts Camp, a camp in Tucson, Arizona, that Frank helped start. Frank writes, "We wanted to write a fun signature song that all campers could sing at our opening circle. Opening circle is a time when all campers come together to sing and hear announcements. 'Open the Circle' became an instant hit and was recorded by campers as a round. The song has been translated into Spanish, Italian, French, German, Chinese, and American Sign Language. 'Open the Circle' has been also used as an opener at CMN national conferences.

"In 2009, at the New York metro regional meeting in Beacon, New York, Pete Seeger wrote it up himself on a BIG pad of paper with magic marker, words and music on a staff so everyone could see and learn it. And then he plunked along on the banjo while everyone sang it."


4-part round
Calypso feel ♩ = 96
I
O - pen the cir - cle the time has come.
II
O - pen the cir - cle to eve-ry one.
III
It's my cir - cle with out a doubt.
IV
We'll keep it o - pen 'til no - bod-y's left out.

Open the circle, the time has come.
Open the circle to everyone.
It's my circle, without a doubt.
We'll keep it open 'til nobody's left out.

Open the circle, while we are here.*
Open the circle, each eye and ear.
It's my circle, it's yours as well.
When we're all in it then our voices can swell.

Don’t close the circle ‘til we’re all in.*
Don’t close the circle before we begin.
It’s my circle, it warms my heart.
I keep it open so it won’t break apart.

**Verses 2 and 3 were written by Ted Warmbrand.*

Spanish:
Abran la rueda, la hora llego.
Abran la rueda con mucho amor.
Es mi rueda, grande sera.
Quedese abierta hasta ya todos entrar.

Pronunciation Key:
Ab-ran la ru-ayda, la ora yego.
Ab-ran la ru-ayda cone moo-cho a-more.
Es me ru-ayda, gronday se-rah.
Kay-de-se a-bee-er-ta asta ya toe-dos en-trar.
Note: In Spanish, when a word ends with a vowel followed by a word that starts with a vowel, the vowels are connected, not voiced separately.

French:
Ouvrez le cercle, l'heure est venue.
Ouvrez le cercle à tout le monde.
C'est mon cercle, sans aucun doute.
Gardons-le ouvert pour que tous pussent entrer.

Pronunciation Key:
Oo-vrey leh ser-cleh, loor ay ven-oo.
Oo-vrey leh ser-cleh, ah too leh moan.
Say moan ser-cleh, sahns oh-cune doot.
Gar-doan-leh oo-vairt pour kay too poo-sant ehn-trair.

Chinese:

打開這圓圈	時間到了
Dǎkāi zhè yuánquān	shíjiān dàole
Da-kai tsu yuan-tran	*shi-jian dao-la*

打開這圓圈	給大家
Dǎkāi zhè yuánquān	gěi dàjiā
Da-kai tsu yuan-tran	*gay da-ja*

無疑，這是我的圓圈
wúyí, zhè shì wǒ de yuánquān
woo-yee, tsu shi whau du yuan-tran

我們會打開，讓所有人可進入
wǒmen huì dǎkāi, ràng suǒyǒu rén kě jìnrù
woe-man hway da-kai, long shoau-you ren ku jin-ru

German:
Öffne den Kreis, die Zeit ist da.
Öffne den Kreis für Jedermann.
Es ist mein Kreis, ohne Bedenken.
Wir lassen ihn offen und schliessen keiner aus.

Pronunciation Key:
Eff-ne den Krice, dee Tsite ist dah.

Eff-ne den Krice fur Yay-der-mahn.
Es ist mine Krice, oh-neh Be-denk-en.
Veer lahs-sen in ohf-fen und schlees-sen kye-ner owss.

Italian:
Apri il giro, inizierà.
Apri il giro, con tutti giá.
Il mio giro, è aperto.
Fino a quando tutti sono dentro.

Pronunciation Key:
A-pri el ji-ro, in-eet-zie-air-ah.
A-pri el ji-ro, cone too-tey ja.
El me-o ji-ro, ay ah-pare-toe.
Fee-no ah quand-o too-tey so-no den-tro.

or

Apri il cerchio, é l'ora giá.
Apri il cerchio, sian tutti quá.
Il cerchio mio, ora lo so.
Sará aperto finche io potrò.

Pronunciation Key:
A-pri el cherkio, ay lo-ra ja.
A-pri el cherkio, syan tu-tey qua.
El cherkio me-o, o-ra lo so.
Sarah aper-to finkay e-yo po-tro.

Originally published in Issue #57, Fall 2007.

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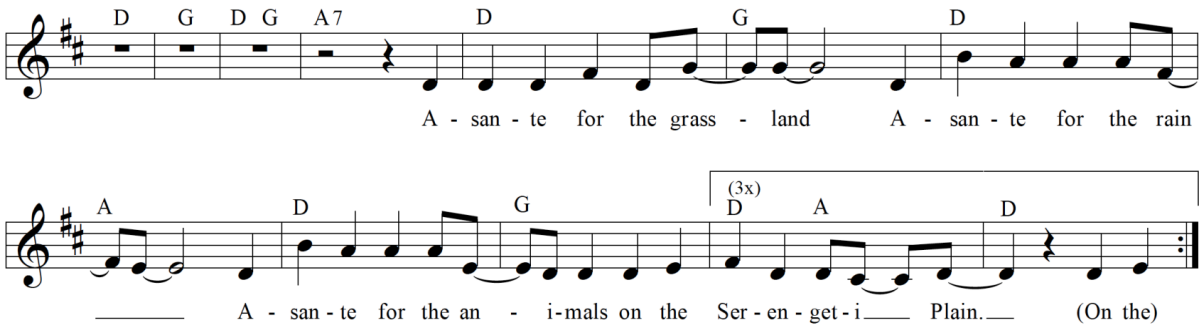
Serengeti Plain

Words and music by Stuart Stotts
©2015 Cerisacral Music, BMI

00:00 03:36

I wrote this song after visiting Tanzania on a safari. I was so affected by seeing these animals and thinking about them being threatened! The majesty and miracle of seeing these animals in real life was stunning, but the poaching and loss of habitat is heartbreaking. Could there really be a world without rhinoceroses in five years? In Africa, there's something that gets inside you. That's where we came from!

FAST
1, 2, 3, 4, 5, 6.
D G D A
1. Grass will call the an - i - mals, clouds will call the rain;
D G D A D D G D A
Jam - bo Jam - bo Sim - ba on the Ser - en - get - i Plain. Sim - ba!
D G D A D G D G A7
Jam - bo Jam - bo Sim - ba on the Ser - en - get - i Plain 7. A -
7.
D G D A7 D
san - te for the grass - land A - san - te for the rain A - san - te for the an -
G D A D (5x) D G D A7
- i - mals on the Ser - en - get - i Plain. Sim - ba! Tem - bo!



Grass will call the animals,
Clouds will call the rain;
Jambo Jambo Simba
On the Serengeti Plain.
Jambo, Jambo Simba
On the Serengeti Plain.

Jambo Jambo Tembo…

Jambo Nyani…

Jambo Jambo Twiga…

Jambo Jambo Duma…

Jambo Pundamilia…

Asante for the grassland,
Asante for the rain;
Asante for the animals
On the Serengeti Plain.

Spoken:
Simba! (lion)
Tembo! (elephant)
Nyani! (baboon)
Twiga! (giraffe)
Duma! (cheetah)
Pundamilia! (zebra)

Asante for the grassland,
Asante for the rain;
Asante for the animals
On the Serengeti Plain.

Ending:
On the Serengeti Plain.
On the Serengeti Plain.
On the Serengeti Plain.

I have motions for the verse: Hands rising for the grass, hands falling for the rain, waving for "Jambo," and looking into the distance for the Serengeti Plain. Kids can add motions and sounds for each animal in the intervals between verses. It has worked well with young children, but also with upper-elementary–aged kids. Other options: Pumba, Ngiri (warthog); Nyumbu (wildebeest); Chewi (leopard); Kiboko (hippo); Faru (rhinoceros); Mbuni (ostrich); Fisi (hyena); Mbweha (jackal); Tumbili (monkey); Nyati (Cape buffalo); and Swala pala (gazelle).

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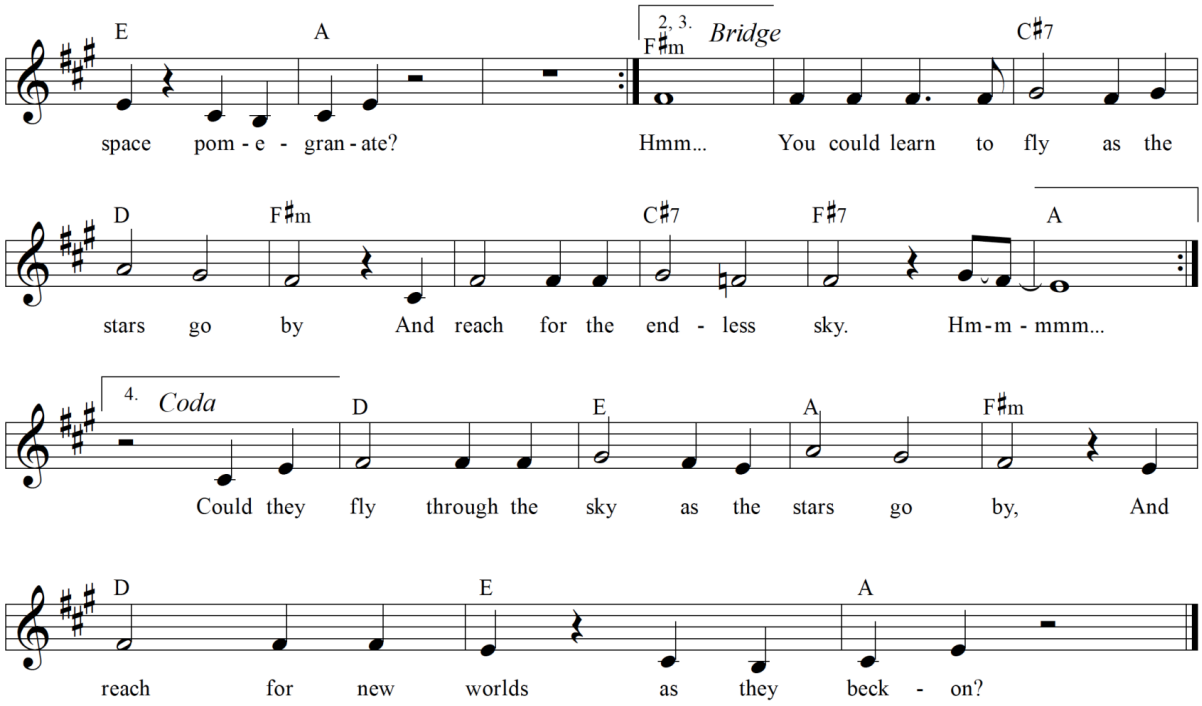
The Stars Go By

Words and music by Jim Thorne
©2014 Jim Thorne

00:00 03:37

This song is the direct result of a writing challenge. In 2014 I was contacted by a talent agency that had heard some of my family-friendly comedy songs on Reverbnation.com, and they suggested I should try writing for children. I was supposed to write three new kids' songs in a week! "The Stars Go By" is based on the fanciful question of whether kids can go into space. They say you should write about things you know, and just by happenstance, I'm a space scientist in real life. So I tried to include some fun facts about the solar system while keeping it light with a folk-style setting.

A E D A D
1. Once we went in - to space to be part of a race So that peo - ple could
A E A E D
walk on the moon. Ma - ny years have gone by, but a - gain we will
A D A E D
fly And re - turn to the sky some-time soon. Can a girl fly through
E A D E A
space to a plan - et? Could she pi - lot her space - ship and land it?
D E A F♯m D
Could she fly through the sky as the stars go by, And bring home a



Once we went into space to be part of a race
So that people could walk on the moon.
Many years have gone by, but again we will fly
And return to the sky sometime soon.
Can a girl fly through space to a planet?
Could she pilot her spaceship and land it?
Could she fly through the sky as the stars go by,
And bring home a space pomegranate?

Many robots have flown to the greatest unknown,
And explored all the worlds of our sun.
They have learned many things and gone through Saturn's rings,
But there's so much that they haven't done.
Can a boy fly through space in a rocket?
Could he learn how to steer and to dock it?
Could he fly through the sky as the stars go by,
And keep meteors in his pocket?

Bridge:
You could learn to fly as the stars go by,
And reach for the endless sky.

When the sun starts to sigh, many atoms will fly
To be caught by the earth and remain.
Glowing curtains of light will extend out of sight,
Painting colors that fall like the rain.
Can the kids of the earth catch auroras?
Could they have names like Jackie, or Laura?
Could they fly through the sky as the stars go by,
And hold Northern Lights in fedoras?

Bridge

There's a world that's nearby with a red-colored sky,
And some others with ice all around.
Some are big balls of gas where you'll never see grass—
Since they don't really have any ground.
Could the kids of the earth reach the heavens?
Could they answer the biggest of questions?
Could they fly through the sky as the stars go by,
And reach for new worlds as they beckon?
Could they fly through the sky as the stars go by,
And reach for new worlds as they beckon?

So far, I've played this song for about 1,000 elementary students among several schools in the Washington, DC area as part of space science presentations. After the song gets their attention, I give them a series of ten yes-or-no questions about space, the planets, stars, gravity, and astronomy. Usually they can't wait until I'm done to ask me their own questions. It's been very rewarding to combine my passion with my hobby, although it may not be clear which is which!

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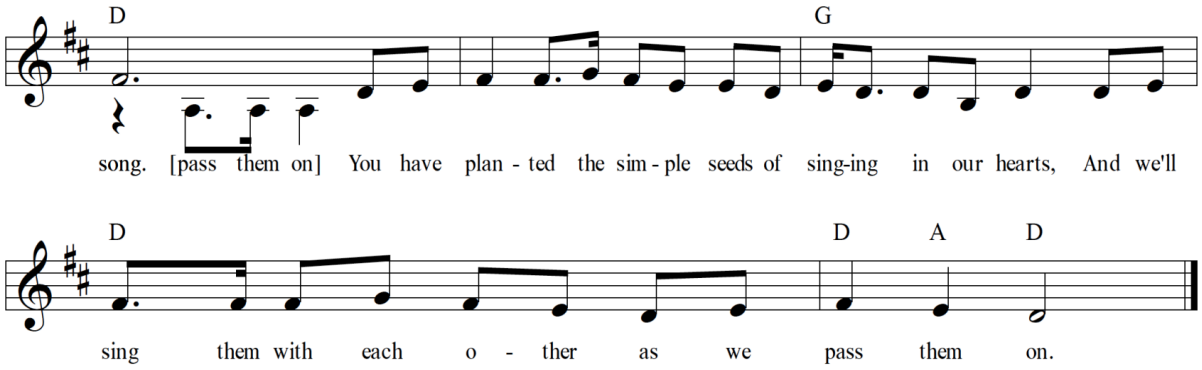
We'll Pass Them On

Words and music by Sally Rogers
©1993 Thrushwood Press Publishing, BMI

00:00 03:30

Sally wrote this moving song *during* the last National Gathering in October 1993! She was listening to Pete Seeger's inspiring lecture/sing-along with her daughter Malana (age five) sitting in her lap. She tells of her eyes filling with tears, hearing Pete's words and knowing her daughter was also receiving the benefit of Pete's words, wisdom, and songs. She began to pen this song, finished it during lunch, and presented it at her workshop that afternoon! The inspiration ran high and, by popular demand, we "pass it on" to all our members here.

Verse
D
G
1.When you're gone, (who will sing?) When you're gone, (who will sing?) When you're
D
D
gone who will sing your song? You have plant - ed the sim ple seeds of
G
D
A
D
Chorus
sing ing in our hearts, And we'll sing them with each o ther as we pass them on. We'll
A
D
A
pass [pass them on] them on. [pass them on] We'll sing [pass them on] your


D
G
song. [pass them on] You have plan - ted the sim - ple seeds of sing-ing in our hearts, And we'll
D
D A D
sing them with each o - ther as we pass them on.

When you're gone, (who will sing?)
When you're gone, (who will sing?)
When you're gone who will sing your songs?
You planted the simple seeds of singing in our hearts,
And we'll sing them with each other and we'll pass them on.

Chorus 1
We'll pass (pass them on) them on. (pass them on)
We'll sing (pass them on) your songs. (pass them on)
You have planted the simple seeds of singing in our hearts,
And we'll sing them with each other and we'll pass them on.

When we're gone, (who will sing?)
When we're gone, (who will sing?)
When we're gone who will sing our songs?
We'll plant the simple seeds of singing in the world,
And we'll sing them for the children who will pass them on.

Chorus 2
We'll pass (pass them on) them on. (pass them on)
They'll sing (pass them on) our songs. (pass them on)
We'll plant the simple seeds of singing in the world,
And we'll sing them for the children who will pass them on.

When they're gone, (who will sing?)
When they're gone, (who will sing?)
When they're gone who will sing their songs?
They'll plant the simple seeds of singing on the wind,
And the children of the future, they will pass them on.

Chorus 3
They'll pass (pass them on) them on. (pass them on)
They'll sing (pass them on) their songs. (pass them on)
They'll plant the simple seeds of singing on the wind,
And the children of the future, they will pass them on.

Repeat Verse 1

Originally published in Issue #16, Winter 1994.

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Who Are You?

Words and music by Valerie Leonhart Smalkin
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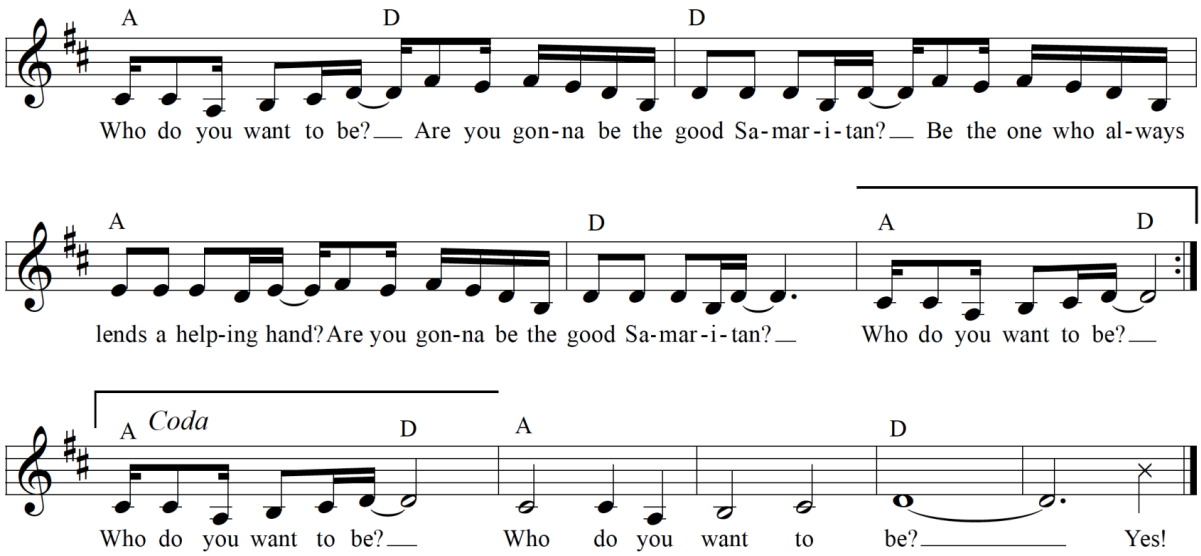
00:00 02:33

Val Leonart Smalkin is a singer, composer, musician, and ventriloquist! She writes, "A CMN member asked about 'hero' songs, and having just finished a presentation at a hero-themed 'bring your child to work day,' I thought I'd contribute 'Who-Who-Who Are You?' It began as a play on an owl's hoot (whoo-whoo), but morphed into a song about making decisions about who you want to be. I always have the children sing the chorus with me alternating between being owls and people. This song can lead to some great discussions!

Chorus
D
D
Who, who, who are you? Who, who, who are you and who
A
D
1.
A
D
do you want to be? Who do you want to be?
2
A
Verse
D
do you want to be? 1. Do you want to help the lit - tle ones? Do you want to help them
A
D
have some fun? Do you want to help the lit - tle ones?


A D D
Who do you want to be? Are you gon-na be the good Sa-mar-i-tan? Be the one who al-ways
A D A D
lends a help-ing hand? Are you gon-na be the good Sa-mar-i-tan? Who do you want to be?
A Coda D A D
Who do you want to be? Who do you want to be? Yes!

Chorus
Who, who, who are you?
Who, who, who are you,
And who do you want to be?
And who do you want to be?

Repeat chorus

Do you want to help the little ones?
Do you want to help them have some fun?
Do you want to help the little ones?
Please tell me, who do you want to be?
Are you gonna be the good Samaritan?
Be the one who always lends a helping hand?
Are you gonna be the good Samaritan?
Who are you gonna be?

Chorus

Are you always gonna tell the truth,
Even though it's kind of hard to do?
Are you always gonna tell the truth?
(Oh yes) Who are you gonna be?
Are you gonna be the loving one?
Help your brother when he's feeling glum?
Are you gonna be the loving one?
Who do you want to be?

Chorus

Are you gonna do the best you can
To be helpful to your fellow man?
You can do it if you say you can.
(Oh tell me) Who do you want to be?
Are you gonna do the best you can
To be helpful to your fellow man?
You can do it if you say you can.
(Oh tell me) Who do you want to be?

Who do you want to be?
Who do you want to be?

When singing I often sing, 'Who do you *choose* to be,' or 'Who are you *gonna* be,' emphasizing that children have a choice. I also encourage the audience to flap their wings and say 'who' in an owl voice. Please note: The recording and notated song use 'fellow man' in verse 3, but I add 'fellow woman' in the second part during performances."

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Let's Talk Tech

Tech in the Classroom

by Alina Celeste

An Interview With Katie Wardrobe

Ms. Katie Wardrobe is a music technology trainer and consultant. She runs hands-on professional development workshops and a myriad of online courses that reach far beyond the borders of her home country of Australia. Born into a musical family, she studied music education at the University of Melbourne. She plays the piano; she sings; she studied oboe, bassoon, and early music, playing the baroque and Renaissance recorder at university. After school, her interest in then-new technologies led her to work with Sibelius, teaching customers their musical notation program. That experience and her background in music education led to the creation of her own company, Midnight Music. Katie's approachable personality and ability to break down seemingly complicated programs into easily understandable pieces have made Midnight Music a popular and valuable resource for music educators worldwide. I was lucky enough to meet up with Katie in Melbourne, Australia, and we had a lovely chat at a coffee shop in town. Katie is a soft-spoken, friendly, and engaging conversationalist and is clearly passionate about her work!

What is one piece of technology any music teacher could pick up and easily use in their class tomorrow?

I like the idea of using what you already have. Taking out your smartphone and video-recording your class is one of the most simple but effective things you can do. It's great for students to see themselves, and you can use the video for feedback or archival purposes.

What is a common problem or misunderstanding that music teachers have with using technology in the classroom?

One of the biggest issues with teachers using technology is a lack of time to "play" and a fear that things will go wrong. My philosophy is to keep it simple—just do one or two small things to start with. Add technology to something you're already doing. Just go a little step further from where you are and don't attempt to take big leaps. The best thing you can do to ensure success is to do the entire project yourself before you do it with your students. I still take that approach for every workshop or course that I run—I do the whole thing through before I get up in front of the group. It means I can

troubleshoot any things that might go wrong or head off issues before they arise.

What are your three favorite websites, other than your own, that you find to be great music education resources?

The Fun Music Company has some great music education resources for classroom teachers. For piano teachers, Teach Piano Today is a great place to find practical advice and games. And for software tutorials, places like macProVideo, Tuts+, and Lynda.com are great resources.

What is an app all music teachers should have?

It's very difficult to name a single app, but a good all-rounder is GarageBand. It's simple to use but allows you to do *a lot*. You can use the Smart Drums as a simple rhythmic accompaniment; you can use the Audio Recorder to record your voice or an instrument. You can use the Smart Guitar to lay down a great-sounding guitar accompaniment even if you can't play the guitar, and you can create a full-blown multitrack recording by using the in-built instruments and live recording function.

What would be your top two tech choices for traveling early childhood music teachers?

I think an iPad is invaluable. I love the fact that it serves so many functions. It can be your note-taking device, a camera, a video recorder, an entire recording studio, and a creative music tool all at the same time. A laptop —either Mac or PC—is my most-used tech tool. There are lots of things that are just done better on a laptop, and I wouldn't be without mine.

What aspect of music education do you think tech cannot replace?

Tech will never replace the performance side of music education. Singing and playing are crucial and can only be done by singing and playing. Technology can enhance or help you learn how to do those things, but won't replace them.

On the flip side, what has technology brought to the classroom that has changed it for the better?

I think developments in technology have made some great things more accessible to teachers and students. For instance, the ability to multitrack record yourself and your students quickly and inexpensively is so valuable; you can create backing tracks, record performances for feedback or archival purposes, and compose songs. Advances in technology also mean there are new or different ways of being creative musically. One of my favorite things to do on my iPad is live looping—it's the art of recording layers of a song live in front of the audience. It's been done a few times on *The Tonight Show*. One of the well-known instances was an episode that featured Jimmy Fallon and Billy Joel performing "The Lion Sleeps Tonight." They used the app that I love called Loopy HD to build a song in front of the audience. Just one person could do an entire performance by themselves. In the past you would have only been able to do that with a $400 guitar looping pedal, but now you can do it with an app that's around $6. There are lots of other things that technology has made possible—one is the ability to collaborate musically with anyone in the world. There is online recording software that I can use in Australia to start recording a piece of music. Then a friend in the United States can use the same software online to add to my composition—without our needing to be in the same

country.

What role does social media play in your business?

It plays quite a big role. Lots of people ask me how I keep up with developments in technology, and it's mainly through social media. I'm connected with a lot of teachers online, and we all share useful links or new software or news with one another. Social media also allows me to ask questions or offer answers to other people's questions. I started out with Twitter and that was such a useful place to connect with other teachers from around the world. I "met" some really interesting people in the United States and United Kingdom who are well-known names in music education and formed relationships with them. Later on I was able to invite them to come and be a part of music tech events I was involved with in Australia. Facebook is my current favorite; I have a business page where I share articles, links, and other information. I'm also part of the Music Teachers Facebook Group, which has more than 13,000 members. You can ask questions at any time of day or night and have them answered by teachers from all over the world. It makes you feel a lot less isolated.

How has social media affected your marketing?

Because social media has no geographical boundaries, I'm able to market my courses and products anywhere. It's a great way to get the word out about what I'm doing, and the best thing is I can help many more teachers by posting articles and information on Facebook, Twitter, and Pinterest. Pinterest has been a surprisingly good way of sharing links and information, and it's a very effective way of cataloguing the things you want to save.

What on the tech scene are you really excited about and want to learn more about?

I have a lot of iPad apps that I'm dying to play with. I don't have a lot of time to explore new things, so I would love to do that. Apps that I want to spend more time on include Loopy HD, remixing and sampling apps, digital audio workstation–type apps, and many others!

Music In Bloom

In Tune With Babies

by Gari Stein

Many of us in CMN lead music and movement classes. A class is defined as "the teaching of a subject," but I find that babies are in a class all their own. Reflecting over several decades of working with babies, I find it is I, the student, who learns directly from these precious ones.

I describe my Nurturing Baby and You: For Infants to Pre-walkers as a music and support group rather than a class. It's about much more than just the music. It is about relationships, the bond between baby and significant other. We can help preserve the musical traditions that Grandma and Grandpa used to pass down in kitchens and on the front porch.

Music and movement can be the infant caregiver's best friend. A tool readily available, at no cost, can instantly transform a cranky environment into one of joy and calm. In any situation, a simple song can help slow things down and bring folks together.

Not only does music make us feel good, the research is bursting with just how good it really is. Regardless of where children are developmentally, music and movement is nourishment for the brain while impacting all developmental domains. Music is one of the only activities that stimulates and activates both sides of the brain at the same time. And it's not just for the babies. It's for us, too. At my age, I know I want both sides of my brain activated at all times (Tuck 2012).

The brain science is exciting, but we need to be careful. Our society is going a little crazy trying to change the way children learn. The media would have us believe that children need to be smarter faster. As educators and musicians, it's easy to jump on the academic bandwagon, emphasizing early literacy and math skills before children are developmentally ready.

What's the hurry? It seems as if we start preparing children for college as soon as they are born. Preschool has now become kindergarten, and kindergarten

first grade. Studies are showing that rushing children is simply not in their best interest. Children need to run and jump, climb and dance. We need to "be here now" and let the children play!

What about those babies? I am often asked, "So what can babies do?" My answer is always the same. Plenty! Did you know babies' brains double in size during the first year? What an opportunity to bathe them in the sounds of music.

When we take the time for quiet observation—and I mean quiet, with no adults' chitchatting—we can see how competent babies are. They look around —pause. Observe—pause. Examine nearby faces—pause. This is what babies do. They don't need mobiles to entertain them, or us to shake bells and rattles in their faces (Feierabend 1996).

In our little nest, we begin with quiet observation, which also helps adults to settle in. Remember, many of these folks may be overwhelmed, sleep deprived, young or new to the community, or just learning English. Some come with baby development in mind, but many come just to get out of the house and interact with other new parents. I once thought of new parents as either competent or at risk. I now realize that all new parents are at risk, and in this intimate, safe setting, time to share and an understanding nod can go a long way.

After we are quiet for a bit, I gently start singing, first to the group and then to each baby by name. "Let's sing hello together. Hello-hello-hello." Floor activities may include rolling, lots of rocking, gentle bounces, massage and nursery rhymes, toe- and finger-plays, chanting patterns of *bahs* and *bums*, singing melodies without words, tummy time, and periods of silence in between.

"I once thought of new parents as either competent or at risk. I now realize that all new parents are at risk, and in this intimate, safe setting, time to share and an understanding nod can go a long way."

In *Dear Parent: Caring for Infants with Respect*, Magda Gerber talks about not surprising babies by picking them up from behind or tapping on their heads—actions we might not enjoy being done to us. Telling baby what we are going to do before we do it may seem silly. But for me, it's a way of approaching babies that I suggest you try to incorporate.

We waltz, meet up with other babies to say hello or touch toes, then waltz away; take sheet rides (babies on backs or tummies until sitting on their own); and folk or circle dance. Scarves provide a simply wonderful opportunity for peek-a-boo. To the tune of "Bow, Bow, Bow, Belinda" we sing,

Peek-a-boo. Where is____?
Peek-a-boo. Where are you?
Peek-a-boo. Where is _____?
Peek-a, peek-a, peek-a…boooooooo.

Dr. Casper Addyman, a baby laughter researcher at Birbeck College, tells us, "Peek a boo is all the best things. It's mummy reappearing, but it's also about shared communication (Lacey 2014)."

We are all ready for a nap now as we return to our

little nest and settle down into a quiet place, wrapped in a lullaby.

Go to sleepy baby bye.
Go to sleepy baby bye.
Mama's gone to the mail boat,
Papa's gone to the mail boat, bye.

Then,

Wiggle, wiggle fingers
Waaay up to the sky.
Wiggle, wiggle fingers.
Wave them all goodbye.

Again a pause, a moment, to give babies some space. I wait to see if anyone has a concern to share, which is often the case. If not, I may mention something I observed, or an event or article I read. I step back and let folks take it from there, which can turn into a good half an hour or longer.

It is nearly impossible to adequately describe the impact of this special group. Adults—grateful for this time with each other and the opportunity to witness minute nuances from their babies that might otherwise be missed—learn tools to take home. Babies—content and showing caregivers how truly competent they are—enjoying each other. And then there's me—teary eyed, deeply moved. We begin as strangers, and in the end find ourselves joined together with the music and movement. I encourage anyone remotely interested to give it a try. Do not be afraid!

We can safeguard children, help to preserve their childhood, be their voice. The Gesell Institute for Child Development cites that developmental milestones of young children have not changed in 100 years. Children need to know and experience love, trust, and safety, to be read and sung to. They need open-ended process art to develop problem-solving skills, self-regulation, social competency, and emotional well-being. Many children are simply over scheduled and over structured. Children need time to just be (Strauss 2014; Lecker 2014).

"A simple song is a powerful tool. I tell my folks, 'When all else fails, try singing and dancing.'"

A simple song is a powerful tool. I tell my folks, "When all else fails, try singing and dancing." It really works. No expertise needed.

Music With Older Kids

Passing On the Love of Music

by Joanie Calem

(photo by Joanie Calem)

For as long as I live, I will never forget the sense of community that I experienced as a child whenever I found myself singing with crowds of people. These childhood memories of community singing at peace rallies in the sixties, at summer camps, at school events, in music class, in the family car, and at family events are what kept calling me back to music when I was trying to figure out what I should do with myself as a young adult. After a few years as a community worker for Jewish-Arab relations in Israel, I finally figured out a way to get back to working in music. That was in 1983, and I have been both a music teacher and a performer ever since. On most days, I frequently think to myself, "Wow, I am so lucky. I have the best job in the world!"

I love to sing, share the magic that music creates for people, and hopefully pass on a deep love of music. It's relatively easy to build a sense of community through classes and performances by inviting everyone present to sing along with me, but, until recently, I'd never experienced one of the most common musical ways to create community—directing an actual choir or chorus. In the fall of 2014, an opportunity presented itself, and I took the plunge.

For the past ten years I have been teaching general music at a private elementary school. Every class is taught basic singing skills, and every class performs numerous times during the school year at various events. Each class obviously includes children who are more or less comfortable on stage. I have longed to see what would happen musically with a group of kids who *wanted* to sing and perform, so this past fall, I finally started a non-audition choir for any interested students in grades four to six.

Finding a time to rehearse was the first challenge. I personally think recess is one of the most important times of the school day, so I didn't want anyone to have to miss it. I settled on rehearsing during lunchtime, since there was no other time in the schedule that I could pull kids from three different grades. *Note to self: Don't do that again!* By the time the children had eaten, we were only rehearsing fifteen minutes a week, so I felt very little skill building was happening. But somehow, even in that short amount of time, the work the children did immediately made a huge difference in their vocal quality. By their

first performance, they sounded better than any of the other classes ever had. There was also a trickle-out effect caused by the choir members: Every class benefitted from the choir members in their midst, and the ability to flip one's voice (from head voice to mask voice to chest voice) seemed to spread beyond the choir rehearsals into all the classes.

Though it was very hard to rehearse during lunch, there was a surprise benefit to doing this. Choir directors around the country report that attracting boys to participate in school choruses is often a challenge (Broeker et al 2006). My choir turned out to be the opposite. In the first semester, the choir consisted of twelve boys and nine girls. In the second semester there were fourteen boys and five girls. I am convinced that this happened because the boys were not being asked to miss recess or give up sports activities after school.

As an extension of my ever-present desire to use music to build community, I was curious to see what effect choir participation would have on the students' sense of belonging, friendship, and identity at school. As luck would have it, I was at the tail end of finishing my degree and needed to design a research project. I decided to give the children weekly surveys to hear what their choir experience was like in their own words.

My college studies allowed me to immerse myself in current research. Over the past fifty years, most studies about the effects of music and music education on children have focused on ascertaining whether learning music aids intellectual and academic development, and if so, how. Music education advocates continually arm themselves with these statistics in order to ensure that music education is not cut from school budgets and curriculum. A growing body of research indicates that while active music participation *is* definitely good for developing efficient brains, it is *also* good for an individual's general well-being. Active music participation seems to improve intellectual, emotional, and physical well-being, providing a form of therapy for the whole person (Wills 2011; MacDonald 2013; Judd and Pooley 2013). In addition to the benefits that children receive when music education is part of their school curriculum, there is now also significant evidence that music participation is helpful for people at every stage of their lives, from infants in neonatal units, to patients recovering from medical interventions, to individuals grappling with emotional disturbances, to the elderly managing diminishing physical and cognitive abilities (Porter et al 2012; Clements-Cortes 2013; Sharma and Jagdev 2012; Standley 2012; MacDonald 2013; Judd and Pooley 2013; Kluge 2014; Darrow 2014).

Studies also show physiological benefits when people actively participate in music making: Music creates a sense of pleasure and relaxation. Singing, especially community singing, increases levels of secretory immunoglobulin A, an antibody that helps strengthen the immune system (Judd and Pooley 2013) and decreases levels of cortisol, a hormone released when an individual is experiencing stress. When people are relaxed, their brains are able to function more effectively. When people's immune systems are strong, they feel better and are better able to handle day-to-day life. Anyone who works with children knows that when a child is calm and feels strong, they are able to learn more efficiently. Since music provides a sense of fun and relaxation that helps lower stress levels, and lower stress levels help brains work more effectively, we know that music can be helpful even if it's only for the fun and relaxation that it provides. The fact that science is constantly discovering more and more brain structure advantages is just the proverbial icing on the cake.

Given all of these studies, I wanted to research what effect, if any, the added music experience of this new choir had in our school. There is plenty of music in their lives already: My students have weekly music classes, and because it is a private Jewish school, they also sing prayers and traditional Jewish songs at least once a day. I hoped to find that our new school choir was, first and foremost, going to create a sense of community for the choir members. I was particularly curious to hear from the children themselves what their experiences and concerns were, and whether they felt that there was something unique about this community choir. These were of course children who all knew each other, but who didn't have classes together as they were from different grades. So, following each rehearsal, I gave the kids short questionnaires to fill out, with open-ended questions about their experience in both rehearsals and our subsequent performances.

The make-up of the children who chose to join the choir was fascinating, and I was surprised by many of those who signed up. The participants from both the fourth and fifth grade classes included most of the "popular" kids, or the social leaders, but also included many children who were social outsiders and/or had learning challenges that impacted participation in their academic classes. Sixth grade was different: None of the social leaders from the sixth grade joined the choir, and each of the sixth graders who joined the choir had some sort of special need, such as anger management issues, learning challenges, speech impediments, and/or high-functioning autism. The majority loved to sing but had anxiety about performing, and often didn't sing in class because of shyness.

Over the course of the first semester, the questionnaires did two things: gave the students a line of communication with me and provided me with tremendous insight into their experiences. The choir performed five times during the first semester—four times at school, singing one song each time, for a variety of audiences, and once at a public venue singing thirty minutes of Hanukkah songs for a large crowd. Each performance was video recorded, so the children had a chance to observe and analyze themselves individually and the choir as a whole. The visual and audio recordings allowed the children to see and hear how they actually looked and sounded, which was fascinating for many of them. When asked beforehand how they felt about upcoming performances, many of the children indicated that they were nervous. In contrast, more of the confident kids answered that they felt fine, they were used to being on stage, they were "pros," they knew what to do, etc. The recordings, of course, revealed different things, including that many of those who thought that they were pros and claimed that they felt very comfortable looked quite terrified and nervous onstage! This was great feedback for the kids, and very helpful in providing reality checks for the over-confidant. The recordings also boosted confidence for the under-confident by simply and honestly charting how they sounded and looked.

Based on the responses from the questionnaires, it was not easy to determine whether or not the children felt that they were building a unique community in choir, separate from the various other school communities. In the second semester, however, four of the "popular" girls from fifth grade decided to drop out of the choir. The response to this exodus showed that the remaining students did indeed feel that they had created a special community: some of the children were downright outraged that someone would leave the choir. The brother of one of the girls who left reported that she and her friends didn't feel that the choir was "cool." This pronouncement was greeted with a loud explosion in the choir's defense. The choir went on to gain two more boys in

the second semester, and the children regrouped into a solid body of singers. We had three performances in the second semester, with each one better than the previous one!

Through the performances it was possible to chart how some of the more nervous children were gradually gaining stage presence and confidence. After each performance, General Studies teachers would find me to exclaim how amazing it was to see different children's growth. One of the children who changed most dramatically was a fourth-grade boy who had had a very rough childhood and was recently adopted by his paternal grandparents. He had a long list of academic challenges and learning differences, but he also loved to sing and could memorize songs in various languages from recordings that I made for him. At the end of the first few rehearsals, he came to me saying that he couldn't read the surveys that I was handing out. My solution was for me to read him the questions and have him dictate his responses. He struggled to come up with answers, and it was clear that this was really painful for him, but by the fifth rehearsal, he no longer came to me and began filling the surveys out on his own, full of spelling mistakes but with very clear answers. At the end of the school year, by chance, I heard from one of his teachers that he had made a huge improvement in all of his academic work. Connected? I'd like to think so.

All in all, despite the challenge of trying to rehearse and eat in the same half-hour time period, the choir turned out to be a very positive experience for all of the participants, and at the end of the year, most of the children indicated that they'd had a great time. Those staying at school indicated they would rejoin the choir in the coming year. I certainly learned a lot about my own strengths and weaknesses in this newly acquired role of choir director and the many ways that this differs from being a song leader, my more usual role.

Each rehearsal provided the sense of community that is so dear to my heart and a link to my experience as a child singing along in a group. In many of our rehearsals, I would sit down to accompany the children at the piano in the music room and the kids would gather all around me, singing their hearts out. What a joy to be able to provide the children with that same invitation to magic and community that I was given as a child. These are the moments that I think, "Wow, I am so lucky. I have the best job in the world: singing, sharing, and passing on the love of music."

Thoughts to Chew

Competition

by Peter Alsop

Artists who perform music for families and children don't seem to compete with each other. I see lots of collaboration and cooperation, but not much competition. When we see another performer do something neat and different, we don't say "I could do that better!" We say "Ooo! I'd like to do that!" We know it's not about "better"; it's about finding more tools for our toolbox. We share our information and ideas, and for me, that's a form of positive social behavior, or (dare I say it?) socialism!

Socialism is a label, of course, a noun that roughly describes some person, place, or thing. I'm not a big fan of labels because they can get stuck to us, and we can get stuck using them. They often stop movement and growth because when something is labeled, it can be easily dismissed. We've all heard that "winners never lose" and "losers never win," but if we understand the process of *how* winners win and losers lose, then we have clues about how to help ourselves and others get to where we want to go.

Language

Mostly in our culture, when we compete, we compete against others. I don't think children's artists think that way. Some artists say we compete with ourselves, comparing our new work with what we've done in the past, trying to better our performance by making something more beautiful, ingenious, or layered with our craft. But we don't need to use labels like good, bad, better, or best. Those are value labels that feed competition. They carry with them innuendo that "bad" ought to be avoided and "good" ought to be sought out. If something is labeled "better" or "best," that means something or someone else is "lesser" or "least." The problem with value labels is that they carry the opinion of the person or group who attached the label. Take Fox and Rabbit for instance. Fox thinks it's a good day if he catches Rabbit, but for Rabbit, that's a bad day. If Fox doesn't catch Rabbit, it's a good day for Rabbit, but a bad day for Fox.

Labels can limit our ability to find healthy ways to resolve our difficulties. For instance, people use the label "spoiled child." I don't use that phrase because when my brain hears "spoiled child," it thinks, "when meat spoils, we throw it out!" We're not supposed to throw children out, so instead of labeling a child with a word like "spoiled," see what that child is doing that causes people to label them "spoiled"; maybe we can teach them some other behaviors to help

them be more successful with getting what they think they need, and they won't be considered "spoiled" anymore: "Tyrone is really upset that you grabbed that toy from him. He hit you because he was angry. If you want to play with a toy someone else is playing with, what can you do? You can ask him if you can play with it together. You can ask him if you can use it when he's finished. You can find another toy and see if he'll trade toys, or maybe you can just wait until he's done and then play with the toy. If we try another way, you get to play with the toy you wanted and no one is angry, sad, scared, or fighting."

Verbs give us a way to proceed, a way to solve a problem: play, ask, find, trade, wait, try. We can work with verbs. And we don't have to use labels like "spoiled" or "good/bad/better/best," which can be devastating and unnecessary when we compare ourselves with others. We all want to achieve our personal goals, but we can do that without having to "beat" someone else.

The Prize
by Peter Alsop
© 2001, Moose School Music (BMI)

My teammates cheer me through
"Get out there and win it!"
"We can take them! You can do it!"
But my heart's not really in it.

If I win, what's the prize?
Someone feels awful
You can see it in their eyes
If I lose, someone will say
That I can't take the heat
So I don't want to compete
I only want to play.

"There's a lot at stake today!
Just try to do your best!"
Well, it's no fun to play
With all this tension in my chest.

If I win, what's the prize?
When someone feels beaten
You can see it in their eyes
If I lose, it's just a game
But it's incomplete,
And I don't want to compete
And I forget just why I came.

Is it really that much fun?
They say the game was great
But even when I've won,
I still feel second rate.

No one's really better
We're all in this together
And if we stop comparing,
The world will be more caring
Then we all win.
That's the prize

You can see it in our eyes.

When no one has to lose
Or buy expensive shoes,
And no one has to cheat
And no one takes the heat
If we stand together and we say
We won't compete this way,
Because we all came here...to play
That's the prize!

Systems

So where does this need to compete come from? We've used many different systems to organize ourselves in society. Systems tend to maintain their similarities, regardless of their size (individuals, families, organizations, societies, or global populations). We know that both problems and solutions in smaller systems are echoed in larger systems and vice versa. We also know that competition feels unsafe and traumatic for most young kids, and we can see these same feelings and consequences play out in our global society, where people are forced to live within a competitive paradigm. If we understand a bit more about where this need to compete comes from, we might find ways to be less competitive and more cooperative.

Gender is one major influence on competition. Men's brains have developed to be "on alert" for danger, problems, enemies ahead. Men's brains also find wonderful solutions, but our male version of survival of the fittest has also programmed us with the ability to cut off feelings. Hence, we use more violent ways to intervene to achieve our goals. We are the ones mostly responsible for domestic violence; we do the mass murders. Men are mostly responsible for supporting our war economy, and we pay the price emotionally and mortally, as men are mostly tasked with carrying out the operations of war. Most little boys play with stick swords and make everything into a gun. We love to throw things. Some little girls do these things too, of course, but if we're looking for ways to make the world more cooperative and less competitive, then the most fertile place to start is by addressing male behavior.

Our economic system is a second systemic influence on our need to compete. Capitalism, our predominant economic system, lauds the virtues of competition and continuous financial growth. Indeed, free market capitalism holds to the Darwinian model of a "survival of the fittest" economic world, but fails to factor in the social and environmental impacts and limitations of resources on our planet that we now need to address. Because of our huge population growth, our well-being and the actual survival of all life on this planet is affected by our economic decisions. We pay a price for our war economy, which is always framed as "the other guy's fault." That price is a depletion of the quality of life and the permanent loss of our nonrenewable natural resources. The ever-growing competition of our free-market capitalism is unsustainable and does not serve us well as we move into the future.

Our human drive to "be best" is something that we can alter once we understand that systemic gender and economic competition creates a more dangerous and less caring world.

Troubadours

So why bring this up to children's music artists? Because like troubadours of old, who carried new information and ideas between towns, those of us who entertain and inform families and children have songs and stories that can

encourage audiences to think about ways to improve or change what we do and how we do it. When we teach our audiences to focus on how we are all related to each other, rather than how we need to compete, we help change the system in which we live. We need to change our competitive paradigm if we want to survive as a species. Children's musicians have skills in this area. We can use them to help others learn how to take steps toward less competition and more cooperation.

River of Life
by Peter Alsop
© 2014, Moose School Music (BMI)

CHORUS
We're floating down the river of life together
Some float better than others, yes it's true
Floating down the river of life together
You help me and I help you. (Repeat chorus)

We've been pulling babies up, out of the river
Helping kids by the thousands every day
As folks go floating by, we pull 'em up and get 'em dry
But every year the story stays the same.

Some say it's been this way forever
Some say there's just no hope, so why try?
Some blame men or fear or fate, some say it's just too late
But I cannot sit here and wait to die!

CHORUS

So some of us went upstream to get to the bottom
Found a lot of folks who don't know what to do!
Scared and lonely just like us, they don't want to make a fuss
But there's just too many cracks where kids fall through!

So we're changing the way the story's going
By teaching kids and families how to swim
Cause it's really hard to drown, with everyone around
So we're swimmin' all together, jump on in! Now we're…

CHORUSES (*swimming/singing/dancing/swimming*)

One by one, as each thread of our fabric gets stronger, the weave of our human society becomes more whole. The clearer we are with ourselves about these concepts in our lives, the more adept we become at passing these ideas on through our art. So please, let's each try to think of ways we can do this more in our shows. When our cultural stories change, our behaviors change, and the benefits of living in more supportive ways becomes obvious. Then there are no losers. All of us are helped.

Pro Song

Strive to Surprise

by Monty Harper

I once read a book called *Worlds of Wonder: How to Write Science Fiction & Fantasy* by David Gerrold. One particular idea from that book stuck with me as a songwriter:

> A great story is a series of surprises. Every chapter should have a surprise, every paragraph should have a surprise, every sentence should have a surprise. (12)

That last bit especially surprised me. I imagined writing like this:

> My dog spoke to me this morning. He says he's an international jewel thief. He buried the Hope Diamond in our backyard. He wants me to use it to buy him a telescope.

Silly! But Mr. Gerrold's point was not to make every sentence a revelation or a non sequitur. What he was getting at is that every sentence in a great novel should be engaging. Little surprises will do. To test the theory, here's a randomly selected paragraph from E. B. White's engaging classic, *Charlotte's Web*:

> "Yes, indeed," replied Templeton, who saved string. "No trouble at all. Anything to oblige." He crept down into his hole, pushed the goose egg out of the way, and returned with an old piece of dirty white string. Wilbur examined it. (57)

Little surprises: 1) Self-serving, disagreeable Templeton says "yes" to Wilbur's request. 2) He cheerfully agrees to supply some string. 3) Goose egg—watch out! 4) Wilbur doesn't immediately reject the dirty old string.

Did I just get lucky when I chose this surprising paragraph? No. Next time you're reading a good book, look for little surprises skillfully crafted into each sentence. They'll be there. Some turn on the action of the story; others turn on clever use of language; all of them keep the reader engaged.

Now, if a novelist needs to surprise the reader with each of thousands of sentences in a novel, then it should be even more imperative for a songwriter to surprise the listener with every single line in a song. A great song, after all, will be heard over and over and over again. Every line of song lyric should contain a surprise! That's the ideal to strive for, anyway, and your songs will

turn out much more engaging for the effort. Let's look at some techniques for packing your songs with surprise.

1. Set aside any ideas that come too easily and dig deeper.
Suppose I'm tasked with writing a song about imagination. I think, "Isn't it cool how even a stick could become the greatest toy to a kid?" A few moments later these lyrics come to mind:

> you can take it
> you can shake it
> you can pick it up and break it
> it's a stick
>
> you can show it
> you can throw it
> you can water it and grow it
> it's a stick

Shall I proceed in this direction? I need to be honest with myself: break it, shake it, throw it? No surprises here. A kid listening could think up ten better ideas for what to do with a stick before the song was over. Fortunately, as the writer I have a time advantage. I can spend more than three minutes digging up compelling ideas. So I set that initial verse aside and do some brainstorming. Five minutes later, I have a list. A stick could be…

- the gear shift of a Maserati
- a Charlie Brown Christmas tree
- a rocket ship
- a gun (though we don't condone that)
- a musical instrument
- a marching baton
- a helicopter blade
- a microphone
- something used to pull someone out of quicksand
- a hang glider
- a trapeze swing

Can't you just feel the tingle of possibility? Sure, it'll take some serious effort to turn these items into rhyming lines, but every one of them will surprise the listener.

2. Second verse, different from the first.
It's tough to surprise if your second verse is basically a retelling of your first verse. To avoid such a predictable pickle, give some thought to your plot.

Every song has a plot, even though not every song tells a story. The plot of your song is the way its ideas are arranged and presented. In musical improvisation class we were advised to make each verse more personal than the last. For example:

> Verse 1: Describe the subject. (A spring breeze is blowing.)
> Verse 2: How does it make you feel? (I long to travel.)
> Verse 3: Become the subject. (I AM the breeze—I can go

anywhere!)

Such a plot inspires the writer to reveal new and surprising details with each verse.

The plot of the Trout Fishing in America song "Six" is based on increasing complexity. The song poses a list of questions, each one followed by the refrain "I believe the answer is six." The starting question is "What do you get when you add three plus three?" As the questions progress, each one surprises us with a new and different approach, growing more and more complex until we reach:

> What is the dimension of the field of complex numbers over
> The real numbers, times the order of
> The alternating group on
> Three elements divided by the
> Definite integral from zero to pi
> Over two of sine of X D X?
> I believe the answer is six.

It may seem paradoxical that following an organizing principle can foster surprise. The pattern does indeed set up expectations, but surprise and delight come with how creatively those expectations are met.

3. Revise for surprise.
Suppose your first draft is finished. The story comes across and everything rhymes. But does every line deliver a surprise? Not likely. You've been too focused thus far on just getting the lyrics to work. That's fine. Now take some time to revisit your language and mark any spots that sag. Use alliteration, fresh rhymes, hyperbole, metaphor, even just fun vocabulary to inject a little surprise where needed.

Here's a verse from version 3.3 of my song "Take Me to Your Library." Can you pick out the least surprising line?

> Well that thing bounced toward me, waving five floppy arms like a wacky disaster.
> Three stalky eyes reached out and looked me over while my heart beat faster.
> I took a deep breath and I managed to stand,
> I said, "Welcome to Earth" and I offered my hand.
> But there was no friendly shake; instead he pointed what I took to be an alien blaster.

To convey a nervous reaction, I have the narrator breathe and stand. Anybody would feel nervous meeting an alien, and breathing and standing are pretty pedestrian ways of showing it. No surprises in that line.

Here is the same verse from the finished song.

> He hit the ground bouncing with five arms flapping like a wacky disaster.
> He planted his foot and waved a dozen eyes at me while my heart beat faster.
> More nervous than a wiener in a hotdog stand,
> I said, "W-Welcome to Earth," and I held out my hand.
> Did he shake it? No, instead he pointed what I took to be an alien blaster.

By using hyperbole and unexpected imagery in the revision, I convey the singer's nerves in a hilarious (this line always gets a big laugh) and surprising way. This and many similar revisions helped make "Take Me to Your Library" an award-winning and often-requested song.

4. Construct a chorus or refrain that surprises every time.
Yep, that's what I said. A really well-written chorus may be so rich in language and/or imagery that it surprises us every time we hear it. "Supercalifragilistic-expialidocious" does this for me. The rhymes in the chorus are so fun they remain surprising throughout the song.

On a deeper level, surprise can come from the way the chorus interacts with the various verses. Take for example the standard "The Cat Came Back." Each verse describes an increasingly worse fate for the cat, so each time the chorus claims, "The cat came back the very next day," it's a surprise! Of course the listener cottons on to the premise pretty quickly, but within the universe of the song it's always a surprise, and that helps keep the chorus humorous and engaging.

Another approach is to create a chorus that shifts or deepens in meaning as the song progresses, even though the words don't change. In the Kenny Rogers song "The Gambler," the first time we hear the chorus it seems like simple advice on how to play poker. On subsequent repeats the meaning deepens as we realize that the narrator is using poker as a metaphor for life.

Just listen for surprises lurking in the song lyrics you hear, and I'm sure you'll discover many more ways to make them happen. It's definitely a challenge, but if you strive to put a little surprise in every line of every song you write, you'll take another great leap toward excellence!

President's Message

Eyes on the Future

By Liz Benjamin

This is an exciting time for CMN. We have launched our wonderful, updated, inclusive, listenable Song Library. We have two enthusiastic new members, Diana Kane and Ellen Allard, joining our strong board. While we bid farewell to board members Anna Stange and Amy Conley after the conference, we know that they will continue giving lots of their energy and their hearts to CMN.

The Board has approved a Code of Ethics that clearly expresses our values and how we want them to inform our work together. There is nothing new in this. We talk about respect, equality, sharing, diversity, consensus, empowerment, and social justice all the time. At our Annual Meeting this fall, we will come together to share stories of how these values are expressed in our lives and work.

CMN is on a strong footing financially. The board is looking at our strategic plan to find ways to best use our funds to help CMN reach and support more children and adults as they make music and singing an important way to connect and grow together, and as they make the world a better place for all.

Our regions are our strength, and it would be wonderful to use some of our resources to increase the number and the effect of the regional groups. These gatherings perhaps have even more impact than the annual conference, because the contacts and friendships are easier to maintain when you can actually see each other from time to time, accomplish goals together, and, of course, have fun! David Heitler-Klevans, the board member who has been the regional coordinator for six years, says, "Regional activities…draw new people to CMN, increase CMN's visibility, and boost membership." If there is a regional gathering near you, don't miss it! If there isn't, see if you can get together with some local people who might be interested in CMN, have a song swap and some snacks, and start spreading the joy and the caring. "Great oaks…" as the saying goes, so start planting those little acorns.

One of the ways that we can achieve more of CMN's goals is to increase our membership. I know how much we all love and appreciate CMN and the connections, the support, the inspiration we receive from it. How often do you tell people about CMN? Try for once a week. Talk with a teacher or librarian you know, or a new singer you hear at the library, or a musician you know who's just getting started performing for children. E-mail someone you read about in your local arts and entertainment paper. There are stunning new

brochures in the CMN office; just ask for some, and carry them around in your backpack or guitar case. Don’t be shy about CMN!

Our fall conference is just around the corner. It will be wonderful to see and sing with many of you there.

Liz Benjamin, on behalf of the CMN Board: Amy Conley, Katherine Dines, Lisa Heintz, David Heitler-Klevans, Susan Salidor, Tim Seston, Anna Stange, Kim Wallach, Andy Zamenes

Open the Circle

The CMN 2015 Annual International Conference

By Anna Stange

Immerse yourself in a weekend of empowering songs, beautiful melodies, and spontaneous harmonies. Rich opportunities abound for singing, networking, professional development, and informal learning for all ages honoring the positive power of music in children's lives. You'll relish three action-packed days of workshops, music, and making connections.

This year's conference lineup features twenty full-length workshops, presentations, song swaps, and a panel discussion on recent research in children's music. From rounds to dulcimers to improvisation and beyond, you'll be sure to find plenty to fill your schedule. Check out the full schedule and workshop descriptions.

New this year is a mentoring session organized by Bruce O'Brien. Participants will have the opportunity to sign up for a fifteen-minute professional development mentoring session with one of their peers. These peer-to-peer mentoring sessions provide participants with a quick leg-up regarding career questions. Mentors sign on ahead of time; mentees sign up for sessions upon arrival.

Join Us!
Information about our upcoming national conferences can be found on the CMN website.

We are excited that professional daycare will be available to assist parents who want to attend the conference. Combined with the pool area, nature trails, camping area, and waterfront, this makes for a very family-friendly weekend. Back by popular demand, there will be a bonfire on Friday night after the barn dance and round-robin, and a cash bar each evening for the adults.

We are pleased to announce that the Magic Penny Award recipient for 2015 is Pete Seeger. The Magic Penny Award is a lifetime achievement award that honors those who have dedicated their lives to empowering children through music. During his lifetime, Pete Seeger did not like to be singled out for awards, so we had to be certain that his family wanted this honor. Not only are they proud to accept the award but Pete's daughter Tinya will be on hand to accept it in person at the Conference.

Pete Seeger accomplished so much in his lifetime that it is impossible to list it all here. We will focus especially on his work with children, knowing that

without Pete, much of the kind of work CMN members do would not exist. Read more about his life's work.

A highlight of this year's conference is sure to be the keynote presentation on Saturday morning by longtime member and Kennedy Center teaching artist Stuart Stotts. He is interested in what brain research tells us about the power of music and creativity in learning and relationship building.

Of course, we will include the round-robin performance sharing Friday and Saturday evenings, meals together, a silent auction, Glad Rags, participant Sales Area, song circles, late night jamming, and heartwarming memories.

Register today! See you soon.

Faces to Know

Conference Committees

Far before the first attendee arrives or the first song is sung, planning for the conference begins. There are countless decisions to be made and details to attend to.

Here are some of this conference's go-to people—with our heartfelt thanks!

Candy Heitner and Anna Stange / Conference Co-Chairs

Sammie Haynes / Workshop Co-Chair

Jane Arsham / Registration

Kayte Deioma / Photography

Kathy Reid-Naiman / Sales Table

Susan Salidor / Silent Auction

Tina Stone / Round Robin

Sarah Pirtle / Newcomer's Circle

Mara Sapon-Shevin / Newcomer's Circle

Nancy Herschatter /
Newcomer's Circle

Bruce O'Brien /
Mentor Sessions

With special thanks to Midwest Rep, Carol Stephens (left), who generously gave us good advice and feedback based on her experiences co-chairing two previous conferences. Is there a committee for that?! In her capacity as Midwest Rep, she worked to build support for the conference throughout the region. We appreciate her efforts.

~ Conference Chairs, Anna Stange & Candy Heitner

2014-2015 CMN Board of Directors

A Photo Essay

Liz Benjamin, President
Adamant, VT

Amy Conley (outgoing)
Milford, NH

Katherine Dines
Denver, CO

Lisa Heintz
Lewis Center, OH

David Heitler-Klevans
Cheltenham, PA

Susan Salidor
Chicago, IL

Tim Seston
Concord, MA

Anna Stange (outgoing)
Blue Island, IL

Spotlight on Outgoing Board Members

AMY CONLEY

(photo by Susan Drew)

Hometown and Region: Milford, New Hampshire, New England Region.

CMN member since: 1988?

Joined CMN's Board of Directors (BOD):
Three years, and I was a New England rep for about six years.

What I like most about CMN:
I love the generous people and the fact that we all work toward a common goal of helping children and healing the planet.

Why should people serve on the BOD?
Because you get a chance to give back to this wonderful organization that hopefully is serving your needs, and you get to know some wonderful people.

A favorite CMN memory:
Well, this is not a favorite memory, but it sticks in my mind. I was at a national and developed the world's worst cold. Instead of singing the Most Fun Fifties Songs until past 2:00 a.m.—led by Sarah Pirtle, Phil Hoose, and others—I was lying in my bed up on the next floor listening, feeling sad I could not be down there but thinking, "Oh well, at least I get to listen to the songs, and pretend I'm there!" Ha! Another favorite: A bunch of us New Hampshire members—Steve Blunt, Scott Kepnes, Diane and Bob Kordas—played the Teddy Bear Picnic in Nashua and had a great time playing our sets and then playing together.

Favorite conference:
Too hard! Chicago, there's a beach campfire!

Final thoughts:
Thank you to all of you; life without a professional organization like CMN would be...lonely!

Anna Stange

Hometown and Region: Blue Island, Illinois, Midwest Region.

CMN member since: 2001

Joined CMN's Board of Directors (BOD):
Fall 2009. I also served as Board President, and have co-chaired two annual conferences, including the upcoming one this fall in Zion, Illinois.

What I like most about CMN:
I like the network aspect, even though in my usual day-to-day work, I do not have colleagues to interact with. CMN allows me to have a whole network full of colleagues, and I've met some really cool people. Because it's not only other music teachers, it's other musicians who are passionate about justice, and I don't stick out like a sore thumb.

We (the CMN community) are open and accepting and affirming. It's really a nice way to approach life, and it meshes well with how I like to live my life. You share, you get (you get a lot), which is why I actually ran for the board and stepped up for the presidency. We are a member network, and because of that, we're only as strong as what we give back. It was my turn to give back.

Why should people serve on the BOD?
It doesn't take any particular skill to serve on the board. You have to have the best interest for CMN in your heart and be willing to work together to sustain the organization. So what I really like about the board is the consensus model of decision-making—and that means that we don't move forward on any decision until we have a consensus. Whatever decisions we do make are very strong since everyone is on board. But it only works if you're willing to listen, share, be open-minded, be honest, and be open to solutions. The kind of people we have at CMN make this model work.

A favorite CMN memory:
Philip Alexander and his family came to the CMN conference for the first time—on the East Coast somewhere. I was in the bunk room, and they were there in the room too with Sophie, who was just a baby. They were feeling a little lost. We started talking together, and it was so nice to make this connection with people that I wouldn't otherwise have met—completely lovely people. It didn't have anything to do with my music career; it was a side benefit of being a member in this organization.

Favorite conference:
My favorite conference was at Petaluma. I loved staying in the dorms. That's where I learned "The Magic Penny" and "Last Night I Had the Strangest Dream"—two of my favorite songs. And if it wasn't for CMN, I never would have learned "Owl Moon"!

Final thoughts:
CMN is a well-respected organization that inspired me to step up. Taking a leadership role in CMN has done more to further my career than almost everything else I have done; it allowed me to gain skills, and I became better at running my business and managing my time. It got me to interact with people a different way, and put me into the public in a different light. I wasn't promoting myself; I was promoting an organization that was doing good in the world.

Letter from the Editors

Autumn is a season of transitions; leaves turn colors, the days darken, and temperatures modulate from warm embrace to a crisp edge. The season also heralds change for *PIO!* as we assume the editorship from Hassaun Jones-Bey and Caroline Presnell, who have guided this publication with great care over the last many years.

One of us is a longtime member and writer (Brigid Finucane) and one of us a playwright and college professor (Ginger Lazarus). Both of us deeply believe in CMN's mission and are committed to continue, strengthen, and broaden *PIO!*'s legacy. In preparation for our new roles, we had the opportunity to "shadow" Hassaun and Caroline while they were putting the spring issue together, and even after its publication they remained a phone call or e-mail away when counsel was sought or clarification needed. We are so grateful for their goodwill and talent in the service of CMN.

Carl Foote, CMN's webmaster, has also been invaluable during this time. The gift of his insights, guidance, institutional memory, and formidable technical skills is only equaled by his unflappable demeanor. Thanks to Carl and Caroline, who shepherded and refined the digitization of *PIO!*, a tap of a mouse or click of a cursor easily opens a song, column, feature article, or report! Read more about our remarkable collaborator in the aptly titled "In Praise of Carl Foote."

In this issue that we've called "Culture, Community, and Connection," we announce our intent to embrace the new while honoring the old. We tune into the voice of our 2015 Conference Keynote speaker, Stuart Stotts, in Carole Peterson's up close and personal interview on his inspiring career. We also initiate the inclusion of "CMN Anthems." This baker's dozen of songs, gathered in response to a listserv query, will be featured in the next several issues or on the CMN blog. We're starting off with Frank Hernandez and Ted Warmbrand's "Open the Circle," the theme song of the upcoming conference; "Building a Better World" by Ellen Allard; and "We'll Pass Them On" by Sally Rogers. New members, get ready for a treat! These are songs often sung at openings and closings of our gatherings and offer a sonic embrace like no other.

Beyond the conference, the sharing continues. Lisa Heintz's article introduces the new CMN Song Library, a fabulous online scrapbooking of our collective musical history. Here you'll find all the songs from our Song Resources page—searchable by category and augmented with audio files and more—plus the ability to submit your songs electronically.

Social media has expanded our methods of communication in a way that is as fascinating as it is challenging. It's a brave new world, and we're here to help

navigate the new terrain. Alina Celeste, who is the force behind CMN's Facebook page, Twitter account, and blog, inaugurates a new technology column that explores how to use various platforms and highlights those who have cracked the code. In this issue, she interviews Katie Wardrobe, an Australian musician who provides music and technology resources worldwide. And Kayte Deioma's feature expands her "how to tweet" 2014 post-conference listserv post into an indispensable roadmap that not only demystifies Twitter but examines why it is of use to our community.

Taking a page from our editorial predecessors, we're also including "classic reprints" from our archives. The content is as current as when they were written. Joseph Bruchac's "Seeking Out the Real Roots" partners seamlessly with Barbara Rice's feature on learning and teaching about Native American music, while Lisa Garrison's column about Ruth Crawford Seeger supports our celebration of Pete Seeger, 2015 Magic Penny recipient. Mining the archives and connecting the new with the old honors CMN's history and contributes to the richness of the present.

We are so grateful to our contributors, all of whom volunteered their time and considerable expertise, and thank each and every one of them! We recognize the extraordinary value the journal provides to this community. It is the heart of CMN. In its eighty issues, both printed and electronic, lie the history, dreams, songs, and stories of this organization. We are honored to help highlight its collective wisdom.

Brigid Finucane, Editor
Ginger Lazarus, Copy Editor

New Sounds

compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

ANDREW HUNT
The Salamanders

The Salamanders are an all-ages family-friendly rock band from Missoula, Montana. This debut album is a collection of tunes that highlight the high energy and versatility of the group with songs to encourage dancing, singing, and imagination. As parents, we understand that stories and humor can capture the interest of kids, so we write songs that try to engage the clever spark of wonder, while also throwing in a few surprises. The music ranges from folk to boogie woogie to funk and anthem rock.

CDs and digital downloads are $10 and can be purchased at CD Baby, iTunes, Amazon, Google Market, Bandcamp, or The Salamanders website, http://www.salamandersmusic.com.

DOUG FERGUS
Lucky Doug and the Stink Bugs

Lucky Doug and the Stink Bugs is quirky, witty, silly rock music for parents and kids ages five and older. These songs were created to fill the gap between preschooler music and the mainstream music that a teenager might listen to. They have magnificent lyrics and topics, and VERY catchy tunes. If the Beatles and Dr. Seuss formed a band, they might sound like Lucky Doug and the Stink Bugs!

CDs available at CD Baby, iTunes, or Stink Bug website: www.stinkbugmusic.com.

RANDY & DAVE
Calling All the Elephants

This is music for all kids. Dave writes: "Randy and I got together every Thursday and wrote about what we thought was funny." The result is twelve original, irreverent, over-the-top, and often laugh-out-loud funny songs for kids by Randy Sharp and Dave Kinnoin.

Randy's specialty has primarily been country music while Dave has worked almost exclusively in children's pop music. The combination of the two genres and vocal styles gives *Calling All the Elephants* a

wacky, seesaw feel, moving effortlessly between a country stroll where the wry wit of the lyrics sneaks up on you and a rock 'n' roll sprint where an outrageous lyric slams right into you.

CDs are available for $14.95 at Kidzmusic.com, Amazon, and iTunes.

KRISTA "FUNKY MAMA" EYLER
10

The CD is ten tracks of funky dance, rhyming, comical, and clever tracks for preschoolers through second grade. Krista says, "My music has its base in rock 'n' roll and funk, but I love incorporating rhythms of New Orleans! This is my tenth year of being Funky Mama in and around Kansas City, so I thought I would celebrate with a new CD. I am an assistant director of a preschool and music teacher at that school; I was inspired by my 104 students. I was assisted on some tracks by Kansas City kindie artists "Mr. Stinky Feet" Jim Cosgrove, Dino O'Dell, and Rappin' Roy Scott. Sugar Free AllStars' Chris Wiser also lent his extraordinary organ skills on a track. I produced the CD myself and am so pleased to share it!"

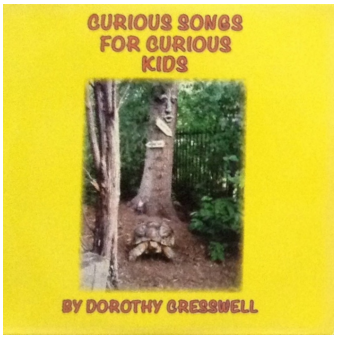
CD can be purchased from iTunes and CD Baby or at www.funkymamamusic.com.

ALYSON BLEISTINE
Anything's Possible: Songs for a Montessori Environment
featuring the music of David Kisor (and Friends)

This is a collection of sixteen songs that focus on four key areas that foster the development of the whole child: concentration, independence, community, and movement. Rooted in early childhood research, these positive, powerful songs nurture the growth of the social and emotional aspects of the child. Songs titles include "I'm Gonna Find a Way," "Stop and Think," "I Can Do It," "Anything's Possible," "I Stay Peaceful and Calm," and others. Recommended for pre-K and kindergarten. Published by Growing Sound, www.growing-sound.com and www.facebook.com/growingsound.

Anything's Possible is a digital release only, available for $9.99 via CD Baby, iTunes, Amazon, SongsForTeaching.com, and other digital providers. Digital Download cards also available for bulk purchase.

DOROTHY CRESSWELL
Curious Songs for Curious Kids



This CD is a collection of original, lively, and gentle songs and story-songs, many inspired by true events. The songs are easy to sing and popular with children ages five to twelve (and many parents and grandparents enjoy it too!). Songs emphasize living with joy and responsibility, courage and humor. Some of the most requested titles are "All Kinds of Families," "Freeway the High-Flying Pig," and "Grandmother Tree," the tale of how some kids saved a beloved tree from being cut down. All vocals by Dorothy Cresswell with electric bass by Garrett Sawyer. Children singers: Lucie Corderio; Addy, Grace, and Sarah Gahagan; Indigo Halasz; Ella and Meghan Hayes; Hattie Holabird; Sam Hunt; Anthea and Annika Kaplan; Addie and Isa Lange Marvin; Bevin Montgomery-Gehrt; Max, Ryan, and Sadie Rogowski; and Ajika and Samara Sawyer.

The CD can be purchased from CD Baby for $9.99 or $.99 per song. The accompanying songbook can be purchased at dorothycresswell.com for $10

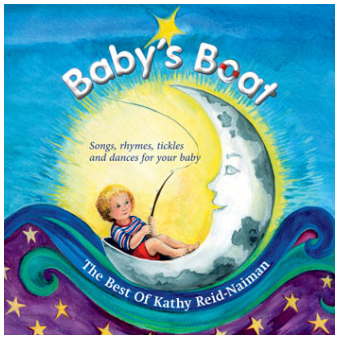
plus postage.

SUNI PAZ
Poesía Eres Tú (You Are the Poem)

The CD is a compilation of twenty-three songs all sung in Spanish, including original songs and songs from Música Amiga. Songs 1–10 are new songs with lyrics by Isabel Campoy; compositions, voice, and guitar by Suni Paz; and sound engineering, arrangements, piano, synthesizers, and harmonies by Juan C. Fernandez (Suni's son). These ten fun new songs are written for children grades kindergarten through third. They are lively, joyful, modern rock kinds of songs to be acted and danced as well. The choruses are easy to follow, with echo-style repetitions. Songs 11–23 are written for third to sixth graders and families. They contain a variety of rhythms and most of these songs are danceable. The songs stress family values, getting along, respecting the environment, etc. Sound engineering, arrangements, piano, and synthesizer are provided by Sam Glaser. The CD cover and art is by Marcela Calderón from Buenos Aires, Argentina, with design by Fernando Chamorro.

The CD can be ordered by e-mailing rey@delsolbooks.com. See www.delsolbooks.com for ordering information or call toll free: 888-DEL-SOL-1.

KATHY REID-NAIMAN
Baby's Boat: Songs, Rhymes, Tickles and Dances for Your Baby
The Best of Kathy Reid-Naiman



Since 1994 Kathy Reid-Naiman has produced thirteen CDs and produced or collaborated on seven more—twenty CDs in twenty years! To celebrate this amazing accomplishment she has chosen some of her favorite songs, rhymes, tickles, knee joggles, dances, and lullabies for babies and put them together on one beautiful CD. *Baby's Boat* is the cream of the crop, the eternal favorites in the Tickles and Tunes baby classes that Kathy has been teaching since 1986. The album features Kathy Reid-Naiman on vocals and a stellar list of musicians including Victor Bateman, Bucky Berger, William Carn, Mary Colmer, Anne Lindsay, Arnie Naiman, Hannah Naiman, Mark Mosca, Dennis Pendrith, John Showman, Wendy Solomon, Sharlene Wallace, Ben Whiteley, Chris Whiteley, and Ken Whiteley.

The CD is available on iTunes and CD Baby and can also be purchased at www.merriweather.ca or on Facebook.

"MRS. KATE" CARPENTER
Lightning Bug Lullabies

An evening walk with her grandchildren in the campground in summertime inspired "Mrs. Kate" to create this cozy collection of original lullabies. Mrs. Kate writes, "I was always bothered by the traditional lullaby: 'When the bough breaks, the baby will fall, and down will come baby, cradle and all.' That's when I decided to write 'Rockabye Baby Safe.' No crashing babies—just sweet, safe, and secure in the arms of their parents and grandparents." So soothe your child to sleep with twelve songs that are perfect for bedtime. From *Jammies* to *Close Your Eyes*, peace, love and security will surround your little ones as they enter dreamland with Mrs. Kate. This album will be enjoyed by families with young children and makes a great baby shower gift. Here's a link to a music video.

The CD costs $10 and is available at www.MrsKate.com and CD Baby.

Downloads available on iTunes, Amazon, Google Play, and all major Internet music stores.

KRISTIN LEMS
You, Me, and All of the Above

Kristin celebrates her eighth studio album of original material, the first in nine years. Although it is not a children's album per se, all of the songs can be enjoyed by families and children. Two songs will be of greatest interest to CMN:

- "Carl the Guinea Hen" is about a free-ranging guinea fowl that lived on Kristin's street for five months and was finally brought to a welcoming farm in southern Illinois before the winter came. Three children who enjoyed Carl on the block sing background on the song! It goes "Carl the guinea hen lived on our street without a pen; perhaps one day we'll see him again, Carl the guinea hen!"
- "Old Cap Streeter, the Pirate of Chicago" is the true story of the history of Chicago's unique pirate, who held everyone at bay for years in the late 1800s while living in a shipwrecked boat and claiming the land as his own. Perfect for Talk Like a Pirate Day, it has plenty of lusty *rrrrrr*'s and *yo ho ho*'s and is a complete delight for children!

Amelia Earhart's first solo flight across the United States provides the story for another song on the album, and finally, CMN members may be interested in a song in Persian.

The album can be purchased as a CD or downloaded at kristinlems.com or at CD Baby.

BARB TILSEN
Take the Seed

Take the Seed is a new recording of songs for children and their families by Barb Tilsen. Filled with an enjoyable mix of Barb's original songs, traditional tunes, and beloved music written by some of CMN's gifted songwriters, this CD is a great choice, whether for the preschool/elementary classroom or the family porch and living room! Songs of planting and growth, dance and play, love and hope range in style from pure folk to a little bit of reggae to a little bit of blues with lots of fun weaving all the way through. There are songs in French, Spanish, and Swahili; songs for winter and songs for spring; songs about peace and the environment; and musical poems and games to make you want to dance!

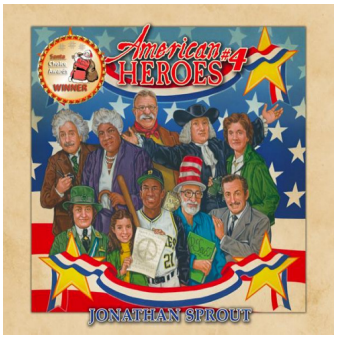
Available September 2015. Check www.barbtilsen.com for details.

PATRICIA SHIH
Lovabyes

Patricia Shih has a new CD for children and families called *Lovabyes*, her first since her award-winning *Your ImaginEngine*! The lullaby album is a collection of eight of her gentlest songs from her many recordings through the years, plus one new cover, "John O'Dreams" by United Kingdom artist Bill Caddick. Patricia promises these songs will soothe listeners with wishes for a better world for all children.

The CD can be purchased at www.patriciashih.com.

JONATHAN SPROUT
American Heroes #4

Eleven new songs honor the contributions of diverse notable Americans. This album continues work that began with Jonathan's first *American Heroes* CD. You can read the many favorable reviews of this CD and see a list of song titles at http://www.jonsprout.com/cms/cds/american-heroes-4-new.

Purchase the CD at iTunes, CD Baby, and Kidzmusic.com.